

# COLLEGE ENGLISH

VOLUME 21

OCTOBER 1959

NUMBER 1

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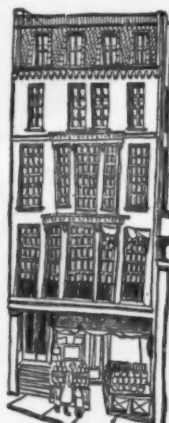
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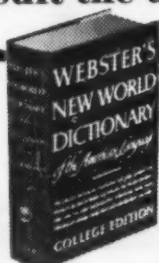
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# COLLEGE ENGLISH

Volume 21

OCTOBER 1959

Number 1

## *Piers Plowman* and the Literary Historians

R. H. BOWERS

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Students approaching *Piers Plowman* for the first time are apt to be seriously misled about the nature of this majestic Middle English poem by the accounts available in the general histories of Middle English literature commonly consulted in American colleges and universities. These accounts repeat with a tiresome monotony two basic descriptions which contain elements of accuracy, but which, when taken literally, or as final descriptions, are erroneous. What are these descriptions? Namely that *Piers Plowman* is (1) a satire, a "poem of social protest," and (2) that the author was "careless of poetic art," who wrote a "confused," "sprawling" poem which manifests serious "shortcomings in design."<sup>1</sup> It is the purpose of this paper to correct these descriptions, starting with that of satire.

This first classification is of ancient lineage: the introduction to the first printed edition of *Piers Plowman* published by Robert Crowley in 1550 (STC 19906) claimed by way of advertising that: "There is no maner of vice, that reigneth in anye estate of men, whiche this wryter hath not godly, learnedly, and wittilye, rebuked" (sig. \*ii\*). E. Talbot Donaldson (*Piers Plowman: The C-Text and Its Poet*, 1949, p. 3) has sanely observed of this inaccurately transcribed and unglossed edition that "in publishing the poem at all Crowley

showed good business judgment. The ecclesiastical satire, which is the first thing—and, unhappily, sometimes the last thing—that any one notices about *Piers Plowman*, made it popular reading in an England still in the throes of the Reformation." This was the time when Chaucer, because he was then credited with several polemical works since proved apocryphal, was linked with John Wycliffe and the author of *Piers Plowman* as a social and religious reformer who

<sup>1</sup>See W. P. Ker, *English Literature: Medieval* (1912), pp. 192, 200; W. L. Renwick and Harold Orton, *The Beginnings of English Literature to Skelton* (1940), p. 96; H. S. Bennett, *Chaucer and The Fifteenth Century* (1947), p. 15; Albert C. Baugh in *A Literary History of England*, ed. Baugh (1948), pp. 241, 247; George K. Anderson in *A History of English Literature*, ed. Hardin Craig (1950), p. 98; George Kane, *Middle English Literature* (1951), which speaks of its "artless fluency" (p. 235), and states that it is "void of plan" (p. 243); *Piers the Plowman: A Critical Edition of the A-Version*, ed. T. A. Knott and D. C. Fowler (1952), p. 56; Margaret Schlauch, *English Medieval Literature and Its Social Foundations* (1956), p. 216. John Peter, *Complaint and Satire in Early English Literature* (1956), pp. 5-10, and Derek Traversi (less interested in genre than in stylistics) in *The Age of Chaucer*, ed. Boris Ford (1954), were both strongly influenced by G. R. Owst, *Literature and Pulpit in Medieval England* (1933), esp. p. 228, which regards the author of *Piers Plowman* as "but one of a long line of poetic homilists who had been harping for generations upon the same general themes."

helped pave the way for the Reformation in England.<sup>2</sup> Throughout the Elizabethan era, the designation of *Piers Plowman* as a satire was commonplace: e.g., in Gascoigne's *The Steel Glass* (1576), Puttenham's *The Art of English Poesie* (1589); Meres's *Palladis Tamia* (1598); see *The Renaissance in England*, ed. Hyder E. Rollins and Herschel Baker, 1954, pp. 311, 543, 653. Furthermore, the early imitators and Epigoni of *Piers Plowman* were mainly touched by the ecclesiastical satire, especially that directed against the friars, as is evident in the anonymous *Pierce the Ploughman's Creed* (c. 1394). Of course there are elements of satire, or social criticism, in *Piers Plowman*: the allegorical figure Sloth is a priest (see line B, v, 422 in Skeat's 1886 Oxford edition, from which all subsequent citations are made). But these elements exist within a larger framework or literary genre which derives ultimately from the most influential literary work of the Middle Ages—Boethius's *Consolation of Philosophy*. It has long amazed me that the obvious influence of the *Consolation* on *Piers Plowman* has not been pointed out in print.

Briefly, what is the technique of the *Consolation*? It helps little to state that it is a Varronian or Menippean satire, which is true enough, but which refers to a composition of alternate prose and verse sections or paragraphs. The technique which concerns us is that of having a bewildered, disconsolate human being (presumably Boethius himself, or the person he thinks he is, or a narrative "point of view") consoled, instructed, and educated in a long platonic dialogue by an allegorical figure, Dame Philosophy. The dialogue was a literary form inherited from Greek and Patristic times

which could be exploited for didactic or entertainment values. (see the succinct account in Robert J. Menner, *The Poetical Dialogues of Solomon and Saturn*, 1941, pp. 53-58). A true philosophical dialogue has the pupil posing difficult questions of the master, and arguing ingeniously. For the most part, "Boethius" is passive, only on rare moments bristling at his instructress, as in III, prose xii, 154-159 (I quote from Chaucer's translation, using Robinson's revised text of 1957): "'Scornestow me,' quod I, 'that hast so woven me with thi resouns the hous of Dedalus, so entrelaced that it is unable to ben unlaced—thow that otherwhile entrist ther thow issist, and other while issist ther thow entrest?'" The prose sections of the *Consolation* sometimes remind the reader of the tone of Socratic mauietic, where the stress is didactic rather than on a dramatic contest of wit and wisdom, where the contestants reveal themselves through quarreling, posturing, rationalizing, and impersonating.

Building on this Boethian technique of composition and point of view, and adding such things as the pilgrimage scheme, both spiritual and secular, which became ubiquitous in European literature during the thirteenth century, the author of *Piers Plowman* explores the genre to its full potentiality. He sustains the pilgrimage through the dreamer's life (see lines B, xx, 189-190), implying, of course, that the Christian quest involves daily renewal and that the goal of spiritual perfection can never be finally attained by a human being. Taking a hint, perhaps, from *The Romance of the Rose* tradition, he multiplies the number of teachers: instead of but one teacher, Dame Philosophy in the *Consolation*, he introduces many, of distinct personality, such as Scripture, Dame Study, Conscience, and Theology. He thickens the texture of his dialogue by numerous concrete allusions and references to contemporary

<sup>2</sup>See Francis W. Bonner, "Chaucer's Reputation during the Romantic Period," *Furman Studies*, XXXIV (1951), esp. 1-2; Austin C. Dobbins, "Dryden's 'Character of a Good Parson': Background and Interpretation," *Studies in Philology*, LIII (1956), 51-59.

life (all of the dreamer's visions except The Harrowing of Hell occur in the world of actuality), which is less characteristic of the *Consolation*. He makes his narrative point of view, "himself" as dreamer, an all too human person, who at times cannot understand what he is told (e.g., to Scripture: "This is a long lessoun," quod I, "and litel am I the wyser": B, x, 372); who contends stubbornly at times with some of his teachers (e.g., "'Contra,' quod I, 'bi Cryste, that can I repreue'": B, x, 345); who actually bests some Franciscans in rude fashion (B, viii, 1-57). This last technique adds tremendously to the vitality and brio of the poem as a whole. The strategy of a stupid narrator, like Swift's gullible Gulliver, has often been remarked in the literary criticism of the past decade: perhaps this strategy is pushed to its limit by Faulkner in *The Sound and The Fury*, when he has one section narrated from the point of view of Benjy, who, while human, is an idiot. Furthermore, stupidity, in the sense employed by Henry James, is obviously needed to give a story movement and complication, for if everybody were intelligent there would be no muddle and hence nothing interesting for the writer to represent.

The preceding remarks lead now to a consideration of the second description of *Piers Plowman* by the literary historians mentioned above: namely that the work is "confused," "sprawling," and "lacking in design." Many serious students of *Piers Plowman* have argued that actually there is a well planned design in *Piers Plowman* (e.g., T. P. Dunning, "The Structure of the B-Text of *Piers Plowman*," *Review of English Studies*, N.S. VII, 1956, 225-237). I think that this argument, while most instructive, can be overstated, and hence can underestimate the dramatic element in the poem in order to make *Piers Plowman* into a didactic or theological tract

(*didascalia*), which it is not; it is rather a great work of imaginative literature. If we regard *Piers Plowman* as a Boethian "education" poem, and remember that it is concerned not with a single episode in a man's education, but with many episodes, over long periods of time, we can see the poem's structure for what it is, realize that education has to be a confused, sprawling process at best, and that it continues until death. One of Henry VIII's tutors, Stephen Hawes, wrote a Boethian "education" poem, *The Pastime of Pleasure* (1509), depicting the spiritual and secular pilgrimage of a young hero, Graunde Amoure, through his actual death (which the hero narrates himself!): see the *Early English Text Society* edition (Original Series, No. 173, 11. 5383-84). Modern readers are familiar with education novels such as *David Copperfield*, *A Portrait of the Artist as a Young Man*, and *Look Homeward, Angel*, which trace the confused careers of young men innocent of the wicked world. Goethe's apprentice to life, *Wilhelm Meister*, had many imitators in England beside Bulwer-Lytton (see Susan Howe, *Wilhelm Meister and his English Kinsmen*, 1930). This tradition is largely secular and worldly, however, and has an entirely different emphasis and tone than the medieval spiritual pilgrimage poem.

Also we may note the confusion in the process of formal education itself. If any famous Englishman had an education expressly designed to avoid confusion, it was that of John Stuart Mill. His father deliberately kept him at home, kept him at a rigorous course of reading, fully quarantined against the "contagion of vulgar modes of thought and feeling" with which his precocious and sensitive son might be infected in an English public school. One must read the fascinating record of this process, in Mill's *Autobiography*, and perhaps candidly examine



one's own education in both life and books, to see how confused and haphazard the learning process may turn out to be in actuality, despite the rigid purpose of fathers like James Mill. Hence we should expect an element of "confusion" in a medieval education poem such as *Piers Plowman*, as well as elements of dialectic and interplay between pupil and masters; and not demand that it have the diagrammatic structure of a Ciceronian oration, or be couched in the reasoned prose of an apologetic writer.

To conclude. The descriptions which the literary historians have provided of *Piers Plowman* are sorely in need of the kind of qualification which this short article has attempted to supply. *Piers Plowman* is not merely a satire; and its structure is not deliberately confused and sprawling. Rather it is but one of hundreds of Boethian education poems produced in Europe during the Middle Ages. It is wholly traditional and finely attuned to medieval sensibility. It should be so read.

## Shakespeare's Funny Comedy

RUFUS A. BLANSHARD

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I wish I could live up to my title. Suspense would be part of the job: You wouldn't know for a while which play of Shakespeare's I meant; and was there only one funny one? Then would come the really masterful part. Gradually it would dawn on you that I was taking in not one comedy but all of them, and then not only all of the comedies but all of the comic elements. And of course, to prove how funny the comic things are, I would be making you laugh: thoughtfully, to be sure, but in silvery volleys. When my time was nearly up, and this spirited joke-fest had almost got out of hand, I would restore order, somehow, and quietly but keenly, as you wiped away your tears, explain to you *why* you had laughed.

I wish I could. I can only hope that by aiming much lower than this, I may disarm you. The point I have to make is so simple that it will seem to some of you simple-minded. Let me, however, lead up to it by quoting from two recent

books on Shakespearean comedy. I must try for a little suspense.

The first writer says that Shakespeare's early comedies "have been largely untouched" by the current revaluations. "Indeed, [they] can appear so light-hearted and capricious, so inconsequential, so beautiful and bawdy, so obviously pleasing courtier and groundling by turns, that the probing questions of the critic seem ludicrously inapposite. The critic is afraid of taking them too seriously." I wonder. Is there a self-respecting critic today—at any rate on this side of the Atlantic—who is afraid of taking *any* of Shakespeare too seriously? Can probing questions be, or even seem, ludicrously inapposite? Well, this writer is an Englishman. And so is the second, who gives himself away more obviously. "It cannot have escaped you," he writes, "how very serious some of our new schools of criticism are. They seem even to make an art and profession of that particular form of incongruity—itsself an

element of the comic—which consists in being studiously more solemn and more elaborate, the less the subject seems to invite such treatment.” Isn’t this old-fashioned, irresponsible, and British? In this country, now that Wolcott Gibbs is dead, only J. Donald Adams and a few of my poorer students are so anti-intellectual; though they would probably put it less archly: they don’t know anything about comedy, but they know what’s funny. A confession of subversive laziness.

Now to my point, which gives *me* away. It seems to me that there are funny things in Shakespeare that cannot be entirely explained by their function: things that are themselves to some extent subversive, making for imbalance or disunity, and as it were mocking the conscientious critic who is bent on demonstrating Shakespeare’s “artistic integrity.” When I say “funny,” I mean that we laugh at these things; or, if we do not, it is fairly clear that we are supposed to.

The point is not new. In fact, what is new is the compulsion we all feel to get around it: to find a function for everything. The eighteenth century believed almost as much as we do in form. When they found something in Shakespeare that didn’t seem to fit, or to answer their ideas of decorum, they called it a fault. Hence their productions of *Lear* minus the Fool and with a happy ending. We see their mistakes, and correct them strenuously. I expect to read any day an article proving that Peter is the key to *Romeo and Juliet*, or the Clown to *Othello* (because he uses the word “honest”). This is what is new; though it’s just another way of being rigorous. Shakespeare’s “comick wit,” wrote Dryden, “often degenerates into clenches.” “A quibble was to him,” echoed Dr. Johnson, “the fatal Cleopatra for which he lost the world, and was content to lose it.” For all their appreciation of Shakespeare, we cannot forgive them for

thinking he was artistically slack. To us, the quibbles, like the image clusters, are—to use the favorite words—organic, structural, thematic, dramatic, symbolic, or mythic.

In a very good recent study of Shakespeare’s wordplay, a sane and uncompulsive book, it is conceded that early in his career Shakespeare sometimes did what Dryden and Johnson said he did. But “in the end,” goes the argument, he “found various ways to reconcile his artistic conscience with the demands of his audience.” This triumph of integrity is illustrated by the “clownish quibbles” in the opening scene of *Julius Caesar*, which “are made to fulfil a dramatic purpose”: they “tune up the audience’s responsiveness to words to the pitch at which Marullus’s outburst of rhetoric gains the greatest possible effect.” Now here is a bit of that clownish quibbling:

MARULLUS. You, sir, what trade are you?

SECOND COMMONER. Truly, sir, in respect of a fine workman, I am but, as you would say, a cobbler.

MARULLUS. But what trade art thou? Answer me directly.

SECOND COMMONER. A trade, sir, that I hope I may use with a safe conscience, which is indeed, sir, a mender of bad soles.

MARULLUS. What trade, thou knave? Thou naughty knave, what trade?

SECOND COMMONER. Nay, I beseech you, sir, be not out with me. Yet if you be out, sir, I can mend you.

MARULLUS. What mean’st thou by that? Mend me, thou saucy fellow!

SECOND COMMONER. Why, sir, cobble you.

What effect, I wonder, does Marullus’s outburst of rhetoric have after this tongue-in-cheek fooling? The audience’s responsiveness to words may have been tuned up, but hardly to *his* sort of words:

You blocks, you stones, you worse than senseless things!

O you hard hearts, you cruel men of Rome, Knew you not Pompey?



And so on. After this moving, humorless speech, the commoners slink off, and Flavius comments on their demeanor:

See whether their basest metal be not moved.

They vanish tongue-tied in their guiltiness.

I can't see the Second Commoner vanishing tongue-tied in his guiltiness. But this is not to say that Marullus's speech would not move the basest metal. The way the scene strikes me is that the clownish quibbling is there to be laughed at, and then the serious speech to be moved by; that whatever the connections we may find between them—and with other things in the play, such as the shallowness and fickleness of the populace in the funeral scene—we respond to the fooling separately, and in the spirit of the Second Commoner. If I am not the victim of an irony whereby Shakespeare is showing that *I*, because I laughed, have the soul of a groundling, then it is a case of something funny beyond its function—perhaps even funny in spite of its function.

I suppose I am, in a small way, questioning the doctrine that a work of art, to be good, must be unified. We do not worry about the three unities any more, but we go to the stake for Unity. Why? Perhaps because of our discontent with life itself: life, we know, is messy; art must be kept clean. In this we are again neoclassical with a difference. Dryden and the others, by invoking Nature, allowed themselves to praise Shakespeare *anyway*, so to speak. His works, said Pope, are like "a majestic piece of Gothic architecture," with "far nobler apartments," than a more regular and elegant building has; "though we are often conducted to them by dark, odd, and uncouth passages." The way to deal with uncouth passages is not, as Pope did, to block them off or tidy them up; but is it to pretend that *they* are the noble apartments? (Coleridge had a third way with one uncouth passage,

the Porter's speech in *Macbeth*: he said in effect that only the exit could have been built by Shakespeare.) Mightn't the right way be simply to walk through them, enjoy them if we can, shudder if we must, and move on? If this seems a shameless abandonment of principles, a Philistine concession to stage conditions or what not, we may excuse ourselves on the ground that it is our principles, not Shakespeare's, that we are abandoning.

I think the early comedies are in for the full treatment, and as a sort of caveat I wish to mention a few low-comedy things in them that seem to me non- or extra-functional. Examples could be chosen from the high-comedy parts, too—all that witty repartee, even by duldards like Claudio in *Much Ado*—but the others are more obvious. Of course I must cover myself even here by acknowledging the possibility that *all* things are connected, ultimately, in art as in life. But I believe that sometimes the figure in the carpet, the logic of the magic in the web, exists only in the mind of God, and that our Ph.D. candidates are, like Malvolio, being over-encouraged to read Jove's handiwork in a jape.

In *Love's Labour's Lost*, Costard says to Moth: "O, they have liv'd long on the almsbasket of words. I marvel thy master hath not eaten thee for a word, for thou art not so long by the head as *honorificabilitudinitatibus*." This is not in character: Costard is the rustic clown. But it is a delightful surprise after the more predictable mouthfuls of Holofernes and Armado.

In *The Two Gentlemen of Verona*, Launce and Speed go on for long stretches with set-up and knock-down vaudeville jokes. Subjects shift so that new jokes may be introduced. It is weak, some of it, but not essentially different from the fooling of the second commoner in *Julius Caesar*:

SPEED. Why, then, how stands the matter with them?

LAUNCE. Marry, thus: when it stands well with him, it stands well with her. [This might be bawdy; if so, all the more irrelevant, like those ubiquitous horn jokes.]

SPEED. What an ass art thou! I understand thee not.

LAUNCE. What a block art thou, that thou canst not! My staff understands me.

SPEED. What thou say'st?

LAUNCE. Ay, and what I do, too. Look thee, I'll but lean, and my staff understands me.

SPEED. It stands under thee, indeed.

LAUNCE. Why, stand-under and under-stand is all one.

Launce on his own is the funniest thing in the play—with his dog, and his shoes that stand for his parents. It's a part for a clown who is good with props, and can capitalize on a real dog's unpredictability on the stage.

Launcelot Gobbo and his father are another vaudeville team. Are we to view that wonderful reunion as the fruit of an ideal relationship between the generations, a sweet counterpoint to the discord between Shylock and Jessica? Blind old Gobbo appears, with a dish of doves, looking for his boy. Launcelot, who is setting up for a town wit, has some fun giving him impossible directions, then asks if it's *Master* Launcelot he wants.

GOBBO. No master, sir, but a poor man's son. His father, though I say't, is an honest exceeding poor man and, God be thanked, well to live.

LAUNCELOT. Well, let his father be what 'a will, we talk of young Master Launcelot.

GOBBO. Your worship's friend and Launcelot, sir.

LAUNCELOT. But I pray you, ergo, old man, ergo, I beseech you, talk you of young Master Launcelot.

GOBBO. Of Launcelot, an't please your mastership.

LAUNCELOT. Ergo, Master Launcelot. Talk not of Master Launcelot, father; for the

young gentleman, according to Fates and Destinies and such odd sayings, the Sisters Three and such branches of learning, is indeed deceased, or, as you would say in plain terms, gone to heaven.

When he has had enough fun this way, he says "Pray you, let's have no more fooling about it, but give me your blessing. I am Launcelot, your boy that was, your son that is, your child that shall be." Then comes another routine. When Bassanio enters, whom Launcelot wants to serve, there is one of those familiar scenes in which what is to be said gets interrupted and delayed because two louts are trying to say it:

GOBBO. Here's my son, sir, a poor boy—  
LAUNCELOT. Not a poor boy, sir, but the rich Jew's man; that would, sir, as my father shall specify—

GOBBO. He hath a great infection, sir, as one would say, to serve—

LAUNCELOT. Indeed, the short and the long is. . . .

And so on.

This reminds me of the funnier, and almost equally unfunctional, scene in which Dogberry and Verges fail to tell Leonato something that would stop the show. I say unfunctional here because they finally *do* tell him what they came to tell him—which is simply that they have "comprehended two aspicuous persons"—and the suspense has been superbly pointless.

Even a hit-or-miss view of low comedy must hit on Falstaff. I haven't the temerity to venture into the *Henriad*. But I can repeat one of the commonplaces of the older criticism: that Falstaff is bigger than his part. I don't suppose the most systematic critic would deny that. But the modern tendency is to say it in a parenthesis, then go on to fit as much of him as possible into a scheme—the assumption being that some day someone will get him all in. An apology in the current idiom might go something like this: "To be sure, Falstaff gives the illusion of overbal-

ancing the superstructure. His symbolic function seems to be incorporated into a larger pattern which includes antithetical modes. However. . . ." And, with some relief, we are out of the parenthesis.

I mention Falstaff in order to bring in Maurice Morgann, his exhaustive biographer and apologist, who has a passage about art and life that serves me well for a conclusion. We value our "Understanding" so much, Morgann thought, that we "huddle up" things that contra-

dict it, "concealing [them] as much as possible both from ourselves and others."

This is useful to us before an ordinary work of art, but it is limiting. "In Books indeed, wherein character, motive, and action, are all alike subjected to the Understanding, it is generally a very clear case. . . . And indeed this clear perception, in Novels and Plays, of the union of character and action not seen in nature, is the principal defect of such compositions, and what renders them but ill pictures of human life."

## Does Good Handwriting Make a Difference in College?

FRANK N. FREEMAN

*Because of the decline of good handwriting, Dean Freeman's article is especially noteworthy, although a statement from such an authority would be welcome at any time. Author of four books on the subject and a dozen others in the field of educational psychology, Dr. Freeman recently retired as Dean of the School of Education at the University of California. His B.A. is from Wesleyan and his graduate degrees from Yale.*

For two reasons it is widely believed that good handwriting does not make a difference in college. First, it is thought that the typewriter has taken the place of handwriting to so great an extent that the small amount of handwriting that remains is of negligible importance. There just isn't enough of it to worry about. Second, even if we did more writing, its quality would not be important. Skill in writing is a kind of affectation, a kind of finishing-school accomplishment like exaggerated manners. Attention to the form of writing is opposed to concern with the substance, and preoccupation with the thought entails neglect of the mechanics of expression.

It is easy to exaggerate the amount and rapidity of social change, and to think that a trend, once started, must

continue indefinitely at the same pace. For example, when television began to grow so rapidly a few years ago it looked as though radio was about to disappear. It did decline for a time, but then it found its own distinctive part to play and began to recover what it had lost. Even FM broadcasting, which reached a standstill, has begun to grow again. So handwriting has often been assigned to oblivion, but has refused to accept its fate, and has continued to perform a vital function.

The notion that handwriting is obsolete, however, keeps popping up, showing that it has become very widespread. An educator who ought to know better recently wrote in one of the big circulation popular magazines, "Handwriting Now-A-Days is as Out-Of-Date as the Hand-Lettered book." Some years ago

I decided to find out how much truth there was in such wild statements, which unfortunately seemed to be leading to a neglect of handwriting in the schools. To check on the amount of handwriting that is actually done, I consulted the government report of amount of handwriting materials sold in this country—fountain pens, mechanical pencils, ordinary lead pencils, and writing ink. People would hardly continue to buy these materials if handwriting were obsolete. I found that the sale of such materials was not even declining, but was increasing as fast as was the sale of typewriters.

This seems to prove the case for handwriting in general, which includes writing in the lower schools, in business, in social correspondence, and in all its miscellaneous uses. But perhaps the college is an exception. More and more college students write their longer papers on typewriters or hire them copied. Has the use of longhand become so small as to be negligible?

Such can hardly be the case. The head of the Department of Communication Skills at Michigan State University, Professor Paul D. Bagwell, states that the poor quality of handwriting in themes not only makes them difficult to read, but also affects the grade assigned. Professor Bagwell believes that "the neat and legible paper will average one letter grade better than a messy or illegible paper, even though the content and errors in mechanics and organization are about the same." A campaign was instituted for the improvement of handwriting, which brought about a noticeable gain.

That the quality of handwriting affects the grade given on written papers was reported by H. W. James in the *English Journal*, March, 1927. Dr. James chose English themes which were equal as measured with a composition scale, had them copied and mimeographed in good and poor handwriting and then had

them graded by teachers of English. He found that the same themes written in good handwriting averaged one letter grade higher than those written in poor handwriting, agreeing with Professor Bagwell's estimate.

The practical value of good handwriting is thus demonstrated in school as it has been in life outside the school. Evidence on the cost of poor handwriting in business and general correspondence has been assembled by the Handwriting Foundation. One Detroit department store, for example, reports that an average of 20,000 unreadable sales slips holds up \$165,000 in purchases each year. The dead-letter office of the U. S. Post Office receives 23,000,000 letters each year which cannot be delivered because of illegible addresses.

How much personal correspondence is messed up from the same cause nobody knows. The story goes that a U. S. senator on going away for a short time, left a note for a colleague. On the senator's return, his friend brought the note to him saying that by consulting a half dozen men he had succeeded in making out all but a few words at the bottom. "Those words," said the writer, "are 'Private and confidential.'"

There are more fundamental reasons for good handwriting. To understand the significance of handwriting we should keep in mind that it is a language, a form of expression and communication. Furthermore, it duplicates spoken language and conveys the same thoughts and feelings. These thoughts and feelings become integrated with the writing movements in the same way they are integrated with speech movements. The sounds and the forms of speech and writing are for the speaker, the writer, the listener, and the reader not just sounds and forms; they are meanings. They represent words and sequences of words that constitute expressions and messages.

The clearest and most convincing evidence that this integration of meaning with the sounds of speech and the forms of writing is real, and not just a figment of psychological imagination, is found in the forms of aphasia that affect speech and writing. (Aphasia is the loss or impairment of speech caused by some kind of injury to the speech center of the brain. When the handwriting center is affected the malady is called *agraphia*.) In the typical case of aphasia affecting speech the patient is unable to speak coherently. He can move his lips and tongue and vocal cords, and can utter sounds. His muscles are not paralyzed; but he cannot express meanings. The connection between meaning and oral expression has been broken. The same is true of *agraphia*. The hand has not lost its skill in making movements in general, even in making marks with a pen or pencil. But the person has lost the ability to use the writing movements as a language. They have become mere movements, having no significance.

If speech and writing are so intimately bound up with thought and meaning, it would appear that there may be some functional relation between them. Philosophers and psychologists have often speculated as to what this relation may be, as in the question whether thought is possible without spoken or imagined words. Regardless of the answer to such a question, it is a fair inference that the character of speech or writing affects thinking and that discipline in the one improves the other.

There is another sense in which the character of the expression affects thought—at least I believe that it does. In speech I believe that clear and distinct pronunciation and enunciation has a reflex effect on the clearness of thought. Similarly it seems quite probable that clear and distinct written words, well arranged on the page, tend to clarity of thinking. Speech and writing, in addi-

tion to their main function, are gestures, and the control of gestures has been found to be one means of influencing the state of mind of the person making them.

A good style of handwriting, then, should be cultivated for two reasons: because it will yield practical benefits, and because it will clarify thinking and tone up feeling.

The suggestion that thought and feeling may be affected by handwriting may be supported by further evidence that the character of the handwriting is an expression of the personality and state of mind of the individual, and not just a mechanical habit. That this is so has long been maintained by the graphologists, and there is undoubtedly much truth in their basic assumption, though their detailed rules and diagnoses are commonly arbitrary and fantastic and derived by rule of thumb methods.

Scientific experimentation has shown that the size of writing is affected by the state of mind. For example, if a person is asked to write the answer to a hard problem, his writing is smaller and more cramped than if the problem is easy. Similarly, the writing is smaller when a person listens to a high tone, which produces tension, than to a low tone, which is more relaxing. Similarly, if one is writing to a person to whom one feels inferior his writing is likely to be more cramped and restrained than when writing to one with whom one is on familiar and easy terms.

It seems quite possible that the character of the handwriting of a people of a given time or place, as in the case of their voice, their music and their art, may reflect their general temper and emotional tone—perhaps even their philosophy. If all this is true it means that a complete treatment of the overt behavior would include a consideration of the underlying conditions as well as of



their expression, with principles as well as techniques.

What, then, can be done to bring about an improvement in handwriting among college students? The first thing would seem to be a respect for the art, an understanding of its place and function, an admiration of good writing and a desire to improve. All these are bound together. The low estate of writing in our time is undoubtedly very largely due to the fact that it is no longer the mark of an educated person, to the belief that as people become educated and advance to the professional or higher ranks in business, they are emancipated from the drudgery of writing and need only the dictaphone, the telephone, or the typewriter, and have to fall back on handwriting only for a few scribbles.

The discussion of the reasons why good writing is to be desired may be reinforced by displaying examples of good and poor writing and allowing the student to see for himself which he prefers. Among the specimens of good writing I know of none quite so effective as a copy of Lincoln's Gettysburg address in his own script. Here we have an example of a man, writing under the stress of terrific responsibility and strain, expressing noble sentiments in a classic simplicity of style and in a handwriting which by its clearness and ease is a perfect mirror for the meaning of the message. There is here shown none of the tension, none of the jerky, irregular movements, the ill-formed letters, the undue pressures, of the typical writing of today. In the midst of the insistent demands upon him, Lincoln had time not only to write out the copy, but to complete every letter and to carry out every movement of the writing in its duly appointed time. This is the basic condition of good writing.

After the student has been convinced that it is worth while and desirable to improve his writing, he should set out

to attain the general state of mind and body that have been implied. He has already learned to write, he knows the letter forms, and he may have fairly good habits of movement. These may need some correction, and will be discussed in a moment, but he can start out by writing as well as he can with his present equipment.

This does not mean writing with slow, painstaking effort, making each stroke with slow, tense attention to detail. It means care, patient fulfilment of each movement and form, but not anxiety or tension. It is compatible with relaxation, with freedom and ease of movement, though not with carelessness or haste. One is struck by the similarity—nay the identity—between these conditions of good handwriting and those of the conduct of life in general, and indeed there is more than a merely analogous relation between them.

It may be that the student's habit of writing needs some correction. He may have gone to a school in which reasonable attention was given to the attainment of good position and movement, or these matters may have been neglected. Teachers of tennis or golf give meticulous attention to the grip of racket or club, and to the various strokes, but teachers of handwriting sometimes assume that the pupil will automatically fall into the best way to hold the pen or form the letters. The result belies this convenient assumption.

The essentials of good position and movement are fairly simple. The writer should face the desk squarely and rest both forearms on it. The paper should be placed directly in front and tilted about thirty degrees to the left, so that as the forearm swings across the page the pen follows the line of writing. The hand should rest on the two outer fingers so that it can slide easily across the page while the letters are being formed. The pen should be grasped lightly and the

hand turned with the palm down enough to permit freedom of action.

A great deal of emphasis has been laid in the past on the writing movement, particularly the arm or "muscular" movement. When this is carried to an extreme the letters are formed exclusively by the arm with no participation of the fingers. Experiment has shown that it is not necessary to exclude the movement of the fingers and that a combined movement of the fingers and arm is easier to acquire and is equally conducive to freedom and relaxation. A few simple exercises, such as writing a string of o's or u's, widely spaced, across the page, sliding the hand between the letters, promotes ease and freedom of movement.

The method suggested by West (see References) is to examine one's handwriting one feature at a time, to note what corrections need to be made and then to practice trying to make each of these corrections.

The first feature to examine is the over-all appearance. This concerns particularly arrangement on the page, spacing, alignment, uniformity of size and slant and quality of line. Arrangement on the page means chiefly leaving sufficiently wide margins. Spacing means chiefly leaving enough space between lines and words that they stand out distinctly from each other. Alignment and uniformity of size are self-explanatory. Quality of line means smoothness and evenness, the absence of waviness and irregular changes in width. It is controlled mainly by means of an easy, relaxed, rhythmic movement. This may take some practice to acquire, and may involve a reform in position, pen-holding and the composition of the writing movement. It may also involve overcoming the haste and stress in which so much of our writing is done.

The other main feature to be examined is the detailed form of the letters. The

ideal is to make each letter so distinctly that it could be recognized for what it is if it were isolated from the other letters of the word. A good check is to inquire whether we could read each letter and word if it were in a foreign language that we could not understand. Certain letters are frequent causes of illegibility, both because they often recur, and because they are easily confused with others. The letters a, e, r and t account for 50 per cent of all the errors in letter form. The a often looks like o or u; the e like i, the r like i or n and the t like l. Other frequent errors are to make d like cl, the i like e, the h like li, or the n like u. A good exercise is to go through one's written text and mark all the letters that are indistinct or illegible and then write it again trying to write each letter correctly. It will be found that the cause of the malformation of the letters lies not in the knowledge of the correct form, or in the inability to form the letters when they are written by themselves, but in the tendency to slur over the forms when they are joined together in words and when they are written hastily.

The teacher of English is of course the person in the best position to induce college students to improve their handwriting. This he may do by requiring that papers be written legibly, by posting examples of good, and perhaps poor writing. This he may do by requiring where they may get help in their efforts at self-improvement.

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## Heroism and *Paradise Lost*

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One of the problems in reading Milton's *Paradise Lost*—the determination of who is its hero—results from our own vague understanding of what constitutes heroism and of what qualities are to be associated with the heroic character. And, to complicate matters, there are at least two basic and contradictory kinds of heroism, which I shall call Hellenic and Biblical.

With the Hellenic hero we associate those qualities of individuality, self-determination, and physical courage that endure alone against what seems to be ineluctable odds. The Hellenic hero is of immense physical strength, superior to all compeers, and it is upon his shoulders that victory or defeat must eventually rest. He need not be morally adequate, as Achilles' character attests; he need not be suave, physically graceful or tender, for we have the bumptious Ajax and the clumsy Hercules. The Hellenic archetype, with some modifications, may be traced through King Arthur's knights (in Malory or Spenser), Roland and Rinaldo, the American western gun-fighter, to the soldier who wears a medal of honor. All have stood alone, in individual combat, resting life and death on a razor's edge.

The Biblical hero is not to be identified by any of these characteristics, al-

though he may possess them, or some of them. His main characteristic is not physical strength but moral strength, permitting him to be obedient to God when all others reject God or the need to be obedient. The Hellenic obtains glory through defiance; the Biblical hero obtains glory through submission.

Even David, who is the closest approximation to the Hellenic ideal, must not be construed as a young Ajax, challenging and fighting in single combat the doughty champion of the Philistines. For the Lord is with David: "The Lord that delivered me out of the paw of the lion, and out of the paw of the bear, he will deliver me out of the hand of this Philistine" (I Sam. 17:37). When David approaches Goliath, it is "in the name of the Lord of hosts, the God of the armies of Israel, whom thou hast defied. This day will the Lord deliver thee into mine hand . . ." (I Sam. 17:45-46). David is but the servant, the instrument, of God, as indeed Goliath is too. The fundamental difference between David and Ajax therefore is that David fights for the glory of God while Ajax fights for the glory of Ajax. If David wins, God is to be praised; if Ajax wins, Ajax is to be praised. Samson, the other great hero of the Old Testament, must be seen in the same light. In order to kill a thou-

sand men with the jawbone of an ass, it was first necessary that "the Spirit of the Lord came mightily upon him and the cords that were upon his arms became as flax that was burned with fire, and his bonds loosed from off his hands" (Judges 15:14). One further illustration, from the negative point of view, may be offered: Joshua is unable to defeat the armies of Ai until the Lord's commandments are obeyed and Achan is apprehended, stoned, and burned, along with his family and household goods (Joshua 7).

Although it may be countered that in Homer and Vergil the hero must also be in divine favor in order to conquer, the cases are still too dissimilar to be analogous. There is, for one thing, a simultaneous contest among the gods that may affect the contest among the mortals: should Aphrodite outsmart Pallas Athena, a victory may be won for the Trojans and an important Achaian may be destroyed. The gods and goddesses, too, may actually enter the conflict in order to protect a favorite. The effect of all this is to offset the instrumentality of the mortal's deeds. Nor can we ignore the fact that a Hellene, through the propitiation of one god, may make enemies with another, something that is impossible in Biblical terms, by definition. Lastly, the fate of a Hellene is, in the final analysis, determined by divine fiat, which pre-determines the outcome of the conflict. As in Greek tragedy, we are concerned with the *how* rather than the *what*. In the Bible, divine and human law are the same; i.e., to obey the Ten Commandments (and others) is to obey simultaneously civil and divine ukase.

The moral relationship of a Biblical character to God is strictly in terms of the *will* of God, not His justice, for that is unknowable. The conflict between a Biblical character and God is a conflict in wills: to obey is to follow the will of God; to disobey is to assert one's will against God's. When the Hellenic char-

acter, on the other hand, is in conflict with the gods, it is not in terms of will or obedience; for the will of the gods is capricious and conflicting; the conflict is in terms of honor, of propitiation, and proper thanks. *Hubris* may destroy a Hellene, but *hubris* and disobedience (even should they overlap) are not comparable terms. The main differences between them are primarily a matter of consciousness of doing wrong (of which the Hellene may not be aware), and, following from this consciousness, secretiveness in acting. The sinning Jew, or his derivative, cloaks his sin in darkness; the Hellene is openly defiant, although he may not be aware that he is being defiant.

These considerations bear directly upon the reading of *Paradise Lost*. Our confusion in judging who is or who is not the hero (resulting in the historically confused attitudes towards Satan) lies in the pull exerted upon us by the opposing concepts of Hellenic and Biblical heroism, both of which are contained in the poem. If all the characters were composed, or read, from one point of view or the other, there would be no problem in understanding the function of heroism in the work, although we might still dislike, if we are Hellenically predisposed, the necessity of being obedient in order to be heroic. If we look at Satan from the Hellenic point of view, he is heroic, and, I take it, it is from this point of view that the Romantics looked at him. From the Biblical point of view, it is impossible for him to be a hero, and this, I take it, is how C. S. Lewis regards the matter.

It follows too that our responses to Milton's God and Son, as well as the other major figures, will be determined by our predisposition to accept not only obedience but the right of God and his Son to expect obedience under all circumstances. But we must, in order to read *Paradise Lost* correctly, deny the need of self-fulfillment if that need fails

to correspond with God's will; we must consciously obliterate several millennia of unconsciously indoctrinated Hellenic conceptions of heroism.

Turning now to an application of these generalizations to the main characters in *Paradise Lost*, we shall observe how our feelings about heroism determine our reactions to these characters.

It is obvious that within the Biblical tradition Satan can lay no claims to heroism. His conclave in heaven is called in secret; he is cunning and deceitful, and on every possible occasion he disobeys the will of God while being fully cognizant of that will. It happens to be the case, however, that on Hellenic grounds all these inadequacies can be considered irrelevant. Odysseus's main trait is his cunning; the gods themselves are deceitful; and Achilles obeys only his own inward commands. Satan's criticisms of God's actions, moreover, are consistently Hellenic in nature; they touch on merit, honor, and proper reward. And his qualities which make him leader of the rebels are precisely those that relate to merit. Next to God, before the creation of the Son, he is the most magnificent of archangels; he is a brave and ingenious general in the battle in heaven; in the face of Sin and Death and Chaos he shows unrivaled courage. From the Hellenic point of view, he is defiant rather than disobedient. He submits, in his conflict with Gabriel, only when he has no alternative—which is to say, when he cannot through his own determination control the events.

Our attitudes towards Satan are considerably abetted by our attitudes towards God, the Son, and Abdiel. Milton's God is most divorced from the Hellenic temperament. It is not that He is completely static (which, to that temperament, may be unsettling), but that He is insistently egocentric and egoistic. It is one thing to be a leader by proven ability, another to be one by constant assertions.

What is difficult to keep in mind here is that Milton's God is the Word, and that his assertions to that effect are just and in accord with His being. To suppose even that God *needs* to remind everyone who He is is a supposition deriving from the Hellenic outlook. Yet it is irritating to the Hellenic mind that God should insist that all words and all events take place with his permission. In Book III, God says to His Son, "All hast thou spoken as my thoughts are, all / As my eternal purpose hath decreed" (171-172). In Book XI he repeats this, saying, "All thy request for Man, accepted Son, / Obtain; all thy request was my decree" (46-47). And Sin and Death, devouring earth, "Know not that I [God] called and drew them thither" (X, 629).

Within this context, Satan is making demands for freedom, in the Hellenic sense of that word: the right of self-determination in act, thought, and word. When Abdiel attacks Satan's cry for freedom, he argues from the Biblical point of view, and is therefore completely at cross-purposes with Satan and his followers:

Unjustly thou deprav'st it with the name  
Of servitude, to serve whom God ordains,  
Or Nature: God and Nature bid the same,  
When he who rules is worthiest, and excels  
Them whom he governs. This is servitude—  
To serve th'unwise . . . (VI, 174-179)

Abdiel, completely just and justified in the Biblical tradition, misses the point, the Hellenic conception, upon which Satan bases his opposition: to determine if he who rules *is* worthiest.

If the difficulty in accepting Milton's God lies in the necessity to keep ever-present his status as Word, it is equally difficult to keep ever-present the notion that the Son is Act. The battle in heaven contains all the ingredients for a Hellenic test of strength. But it fails to satisfy the Hellenic temperament because it is out of keeping with that heroic tradition.

When the Son emerges to do battle with Satan and his henchmen, it is not for single combat between himself and Satan, nor is it for him to lead the others, to give that extra needed strength to succeed in the battle. Instead, the Son says:

Stand still in bright array, ye Saints; here stand,  
Ye angels armed; this day from battle rest.  
... they all,  
Or I alone against them. . . .  
(VI, 801-820) ;

The potentiality of the Son's being another Rinaldo is thus destroyed. From the Hellenic point of view (which sees Gabriel, Raphael, Michael, and others thus thrust aside), His action is disappointing and annoying. Physical glory, and the recognized leadership that goes with it, are missing.

Unless one can keep firmly in mind the relationship of the Son to God, and the theological significance of the Son as Act, then one is inclined to shout "unfair" (because God has given him special thunderbolts), and "grandstander" (because he has thrust his fellow-warriors ignominiously aside). In the Biblical tradition, of course, all this is irrelevant. Satan cannot be killed, nor can he be overthrown unless God so wills it. For God to will it is for the Son to put the thought, the Word, into Act. The angels can do nothing else but stand aside.

Our feelings respecting Abdiel must equally be subject to the stress put upon them by the two contending notions of heroism. From one side, Abdiel is magnificent. In the face of lies and mass disapproval of his actions, he maintains his integrity and upholds the glory of God. His reward is to strike the first blow against Satan in the war.

From the other side, he is, if not rather dense, then rather ludicrous. The argument against Satan's principles has already been mentioned: this is his denseness. But to envision his delivering a

blow that would knock Satan back ten paces and down upon one knee is as incredible as imagining Hylas's having done the same to Hercules. The problem here is that we cannot forget the Satan of the first four books, where his physical immensity, power, and endurance through Chaos ride our imagination. Abdiel is an untried schoolboy in comparison. Had the events in *Paradise Lost* begun with Book V rather than where they do, the Hellenic temperament might react differently. As the poem stands, only the Biblical temperament can unqualifiedly appreciate Abdiel's action.

In Adam and Eve, again, we have that strange admixture of Biblical and Hellenic qualities that makes it difficult for our feelings to respond with any precision. Eve, when we first meet her, is a beautiful woman, a delightful Narcissus. She is vain; she is curious; but no Hellene could condemn her for those qualities. And Adam is a handsome man. Probably more appealing to the Hellenic mind is their charming love-making. Here, Adam is a connoisseur, choosing, one is sure, their particular bower of bliss on purely esthetic and romantic grounds. With all these qualities, however, he fails the Hellenic expectations. Seemingly, he has all the potential of being another Alcibiades; but were Adam to take his place at the Symposium, he would be a complete bore. He does not converse; he preaches.

Biblically, this is just. Adam should be understood and felt to be shepherd, teacher, and wise administrator over the affairs of his flock. He must be recognized as patriarch, upholder of divine truth and laws, and responsible only to God. Above all, he must be loved as the wisest of men, from whom it is a pleasure to learn, and to whom one can gladly and honorably submit one's will.

Eve, unfortunately, is innately Hellenic. (More unfortunately, she suffers Biblical damnation.) Adam's words to her are only words; one sentence alone

is enough to reveal her Hellenic defiance: after Satan has offered all his arguments for Eve to eat of the tree of knowledge, Eve recalls that the eating thereof has been forbidden, and then adds, "but his forbidding / Commends thee more . . ." (IX, 753-754). It is this common defiance (and common disobedience) that unites Eve and Satan so nicely.

One further point. The effect of the two opposing conceptions of heroism overflow beyond the characters into the structure of the story. From the Biblical point of view, there is no need to make the fall of Adam and Eve climactic, or to give it any more weight than the fall of Satan and his followers. For both events, as well as the events that follow the second fall, are simply part of a story intent upon justifying the ways of God to man. All the events enacted or reported conduce to this end; some are more important than others, and that is all.

But within the Hellenic tradition the fall of Adam and Eve is everything, and the ease, the lack of struggle, with which they fall is disappointing. It is not God's prediction of the fall, nor Adam's premonitions, nor our familiarity with the story that contribute to the dehellénization of the event—these things are familiar enough in Greek tragedy and epic. The Hellene is not expected to appreciate the theological significance of a *felix culpa*; he does appreciate human tragedy. And after eight books of increasing interest, he expects the full dramatic potentiality of the ninth to be exploited. But this is not the case. Satan's words, "replete with guile, / Into her heart too easy entrance won" (IX, 733-734). And Adam convinces himself with only a little more struggle. The Hellene is thus bound to miss the fundamental irony of the situation: the fall occurred over seemingly trivial matters: a little vanity, a little curiosity, a little hunger, and a little apple.

## Some Recent Views of *Tom Jones*

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Several recent discussions and analyses of *Tom Jones* may justify a brief survey, with summarizing and comparative comment.<sup>1</sup> There is now a disposi-

tion to reduce the importance of the epic formula for Fielding's work. The general question of the relation of epic to novel is another matter. Watt argues effectively that the epic antecedents do not get us far in analyzing the rise of the novel, whereas Tillyard emphasizes the continuing importance of the epic formula, but they agree that *Tom Jones*

<sup>1</sup>A complete account is out of the question. The following references give a fairly broad basis for discussion: Wayne C. Booth, "The Self-Conscious Narrator in Comic Fiction before *Tristram Shandy*," *PMLA*, LXVII (1952), 163-185; R. S. Crane, "The Concept of Plot and the Plot of *Tom Jones*," *Critics and Criticism Ancient and Modern* (1952), pp. 616-647; Alan D. McKillop, *The Early Masters of English Fiction* (1956), pp. 118-136; George Sherburn, Introduction to *Tom Jones* (Modern Library College Editions, 1950); also his "Fielding's

Social Outlook," *Philological Quarterly*, XXXV (1956), 1-23; Dorothy Van Ghent, *The English Novel: Form and Function* (1953), pp. 65-81, 322-336; Ian Watt, *The Rise of the Novel* (1957), chs. VIII-IX.



is not essentially epic.<sup>2</sup> "Epic, it seems fair to say, is only one of several terms Fielding applies to his "heroic, historical, prosaic poem" (IV, i), or prosai-comi-epic writing" (V, i). Leaving aside for the moment the burlesque passages and incidental epic allusions, we may note that "epic" in this connection means virtually "an elaborate and important literary structure," or "the total architecture," as Mrs. Van Ghent says (pp. 65-66). All would agree that it is important to study various aspects of the work without fragmentizing excessively, and we cannot be satisfied with saying that at various points in the book epic, dramatic, romantic, and picaresque devices appear.

The rejection of "epic" is not the only instance of a reaction against a term taken to be inaccurately used. Here belongs Professor Crane's argument that the much admired plot of *Tom Jones* has been wrongly taken as a mere "external and enveloping form, in relation to which the rest of the novel is content," whereas a plot in the true Aristotelian sense is "the particular temporal synthesis effected by the writer of the elements of action, character, and thought that constitute the matter of his invention" (*Critics and Criticism*, p. 620). Plot, if I may restate the conception as I understand it, combines the structure and function of the whole; it is the entire structure in the act of intending and producing the effect. This conception rigorously applied becomes metaphysical and mystical. The salutary doubts expressed in the opening pages of Percy Lubbock's *The Craft of Fiction* as to how much of a long novel we may hold simultaneously in consciousness apply here. We can verify a degree of unity empirically, but we cannot be dogmatic about how tight the unity must

be. In his penetrating analysis of the plot of *Tom Jones*, Crane points out that the forces that work specifically for and against Tom's interests, for and against the disclosure of the secret of his birth, are only the necessary substratum. The plot in the full sense, he continues, centers in our "emotionalized expectations" for Tom, which are tied up with our estimate of the characters in the story as well as with the course of events. The introduction of "expectations" here seems to me to bring in the conception of probability, almost as unmanageable in critical discussion as the conception of nature. Events and characters may be placed in a scheme which bears some such rubric as "probable" or "natural," but in following the theme of Tom's fortunes are we not sometimes forced to say with Chaucer, "Yet somtyme it shal fallen on a day / That falleth nat eft withinne a thousand yeer?" In analyzing the story we must, like Professor Crane, use such expressions as "aided by Fortune," "Fortune conspires," or "the principal villain is again Fortune."

Whatever exceptions may be taken to any given way of formulating a statement about the unity of *Tom Jones*, there is general agreement that the presentation of the history of this child of Fortune is comic. In the words of Crane, the attitude which the novelist induces may be described as a "comic analogue of fear." This is the distancing effect of comedy so well described by Maynard Mack in his discussion of *Joseph Andrews* and *Tom Jones*.<sup>3</sup> Comic externalization largely determines the presentation of character and events—the rapid unflagging dramatic sequences, the amused and ironic treatment of character and situation, such special devices as the mock-heroic flights and the stereotyped rhetoric often used, whether sincerely or insincerely, by the characters. Professor

<sup>2</sup>E. M. W. Tillyard, *The Epic Strain in the English Novel* (1958), *passim*, but see especially pp. 51-58.

<sup>3</sup>Introduction to *Joseph Andrews* (Rinehart Editions, 1948), pp. xiii-xiv.

Mack comments, "The surprises and reversals of these novels do not offend us, because they do not rupture character, but help exhibit it." This is undoubtedly true, but we must also recognize that Fielding's comic approach limits his presentation or exhibition of character. We are not admitted to psychological intimacy with his principals, so that our sympathies are not too seriously engaged. Watt's careful analysis of Fielding's characteristic use of dramatic scene makes this clear. "It is probably an essential condition for the realization of Fielding's comic aim that the scene should not be rendered in all its physical and psychological detail. . . . Fielding's external and somewhat peremptory approach to his characters, in fact, would seem to be a necessary condition of the success of his main comic purpose" (pp. 264-265). This is parallel to though not identical with Mrs. Van Ghent's statement, that Fielding, dealing with the varieties of human nature, devises a complex plot in order that these varieties may be revealed (pp. 67-68). Tom's career may be said to form a magnetic field in which the configurations of human nature are displayed; all the characters, including Tom himself, are judged as they help or hinder his career (McKillop, *The Early Masters*, p. 126). Thoughts, feelings, and motives are not presented at length, but are made the object of a full commentary which does not prevent them from being translated into quick answers to the recurring question, "What next?" The nexus of the plot is at the same time the nexus of society, that is, of man in action under given circumstances. Thus we may keep the course of Tom's fortunes always in view and at the same time treat it as a concrete universal; to call our attitude "expectation" is perhaps to over-stress the question, "How does it come out?" What we get all along the line is confirmation or verification of certain views about human nature.

The dramatization of human nature here presented can be described in various ways. Throughout the story the self-interest of the bad characters and the mistakes and misfortunes of the good characters produce a discrepancy between appearance and reality. But this discrepancy is not treated as an ultimate metaphysical problem, as in *Don Quixote*. Fielding is not trying to present or to pluck out the heart of a mystery; he is continually corroborating a position which he has made clear from the first and which he expects the well disposed and rational reader to share with him. The basic drives in man are self-interest ("pride") and benevolence (See Sherburn, *PQ*, XXXV, 8-13). Self-interest may be at the same time malevolent and ridiculous; as Fielding had already said in the Preface to *Joseph Andrews*, the ridiculous springs from affectation, and affectation from vanity or hypocrisy (variant forms of self-interest or pride). On the other hand, benevolence involves candor as a working attitude toward one's fellow-man, a disposition to expect the best of human nature. The impulses and misjudgments of candor (Tom Jones, Allworthy, Mrs. Miller) are at a disadvantage in the inevitable conflict with the malevolent initiative of self-interest (The Blifils, Thwackum, Square, Lady Bellaston, etc.). Candor has lessons to learn, but under certain circumstances wins at last.

Good nature pays off, yet it is not clear that this result is grounded in "the nature of things," to borrow a phrase from Fielding's *Square*, or that it follows "the way of the world," the normal course of events in human society. In the long run, what chance has candor in the London social scene of *Tom Jones* and *Amelia*? Comedy presents maladjustment and incongruity that do not carry us to the length of irreparable disaster, but there is something conventional about the way the predicament of the comic character is eased or cleared up—



whether the character is Falstaff, Don Quixote, Parson Adams, or Tom Jones—whether our novel is *Tom Jones*, *Humphry Clinker*, or *Pride and Prejudice* (see McKillop, *The Early Masters*, pp. 105-106). The change in the central character who has corrigible faults, who learns by experience, the change in Tom Jones or Elizabeth Bennet, may seem slight indeed compared to the total impact of the circumstances and situations that produce comedy.

The concept of comedy is more helpful here than the analogies with epic, romance, and picaresque fiction, but it will not take us all the way. Fielding's fictional methods make it impossible to fit his work exactly into any conventional scheme of the genres. Professor Wayne Booth makes a helpful attempt to place the Fielding of *Joseph Andrews* and *Tom Jones* when he writes: "The Fieldingesque is a complex quality produced by many skills, only one of which is a willingness to employ what is usually meant by form or structure, that is, a consistently worked-out intrigue which has no loose ends and which could be dramatized. Certainly an equally important element is the use of a characterized, self-conscious narrator in a way that helps to determine the true form, as distinct from the mere intrigue, of his novels" (*PMLA*, LXVII, 176). Booth connects the self-conscious narrator with comic externalization, though he does not emphasize the point: "A more frequent, though perhaps less necessary, function of the intrusions, especially in *Tom Jones* and *Joseph Andrews*, is that of insuring a comic response to scenes which in themselves are not necessarily comic, or which are even potentially serious." Watt's account of Fielding, on the other hand, objects to his "authorial intrusions," which "tend to diminish the authenticity of his narrative" (p. 285). But we may distinguish between meddling interruption of the story (Thackeray and Trollope at their chattiest—

Fielding himself at times), and the overt control and influence which Fielding as avowed narrator steadily exercises. I would urge the possibility that as narrator he undertakes to incarnate the central Aristotelian paradox that a poet "is an imitator in so far as he is a maker, viz. of plots. . . . Copying is after the fact; Aristotle's *mimesis* creates the fact."<sup>4</sup> Fielding takes seriously his crucial role as artificer, but achieves comic distancing even in this role. He announces that he is serving a feast, producing an entertainment on the stage of the world, transcribing from the great book of nature, conducting the reader on a long journey, divulging hidden motives and causes and bringing secrets to light in good time. The great system lies before him and at the same time comes into existence in his book. His creation of the role of narrator is *pari passu* his creation of the story. Whether the appearance of the self-conscious narrator is always successful or not, it is more than a frivolous or flippant device. Fielding seldom approaches the extreme of claiming control over the fortunes of his characters, though such a claim has been inferred from XVII, i, where he seems to be asking, "How can we find a good husband for Sophia?" and "How can we keep Jones from being hanged?" He concludes, however: "To natural means alone we are confined; let us try, therefore, what, by these means, may be done for poor Jones; though, to confess the truth, something whispers me in the ear that he doth not yet know the worst of his fortune, and that a more shocking piece of news than any he hath yet heard remains for him in the unopened leaves of fate." Limits are after all imposed by the laws of nature and the book of fate. Fielding has urged too far a humorous claim which is unobjectionable when it asserts that narrator and reader may

<sup>4</sup>Gerald F. Else, *Aristotle's Poetics: The Argument* (1957), p. 322.

participate in the workings of human nature, society, and fortune.

The contrast with Richardson has been carefully reformulated by Watt, and since Richardson's art is now taken much more seriously than it was a generation ago, the comparison can be made without animus toward either novelist. And just as Watt has clarified the distinction between Richardson's "realism of presentation" and Fielding's "realism of assessment," so no other critic has been more helpful on the ways in which the two realisms may be diversely combined in such writers as Sterne, Austen, and James (Ch. X). As regards *Tom Jones*, the association made with the Smollett-Dickens sequence in the later history of the novel must be made with some reservations (think of the plots!), and Fielding's work may occasionally be described in a way that overemphasizes externality and artificiality. "Fielding's realism of assessment did not operate only through direct commentary; his evaluations were also made explicit by organizing the narrative sequence into a significant counterpoint of scenes which usually reflect ironically upon each other, although often at the cost of giving the reader a sense of somewhat obtrusive manipulation" (Watt, p. 293). We need perhaps a discrimination of manipulations; any kind of novel has its own way of manipulating, its own special claim to arbitrary power.

We may say that Fielding's treatment of characters in action eschews detailed psychology and leans heavily on typical patterns of behavior, on a fixed scheme of social relationships, and on the workings of fortune. But to say this is very different from experiencing the effects of the synthesis made by the author. A brief illustration must serve—the sequence of Sophia's muff: Honour saw Jones putting his hands into it; Sophia, hearing of this incident, took the muff back after she had given it to Honour; Honour told

this to Jones; Jones saw Sophia rescue the muff when Squire Western threw it into the fire. Fielding continues:

Though this incident will probably appear of little consequence to many of our readers, yet, trifling as it was, it had so violent an effect on poor Jones, that we thought it our duty to relate it. In reality, there are many little circumstances too often omitted by injudicious historians, from which events of the utmost importance arise. The world may indeed be considered as a vast machine, in which the great wheels are originally set in motion by those which are very minute, and almost imperceptible to any but the strongest eyes.

Thus, not all the charms of the incomparable Sophia; not all the dazzling brightness and languishing softness of her eyes; the harmony of her voice, and of her person; not all her wit, good-humour, greatness of mind, or sweetness of disposition, had been able so absolutely to conquer and enslave the heart of poor Jones as this little incident of the muff. Thus the poet sweetly sings of Troy—

Captique dolis lachrymisque coacti  
Quos neque Tydides, nec Larissaeus  
Achilles,  
Non anni domuere decem, non mille  
carinae.

What Diomedes or Thetis' greater son,  
A thousand ships, nor ten years' siege had  
done,  
False tears and fawning words the city  
won.

The citadel of Jones was now taken by surprise. All those considerations of honour and prudence which our hero had lately with so much military wisdom placed as guards over the avenue of his heart ran away from their posts, and the God of Love marched in, in triumph. (V, iv.)

The novelist is an historian, bringing out the hidden causes that set in motion the great machine of the world. A homely detail may outweigh in a given instant the things accounted great; the theme is restated in terms of the fall of Troy, the capitulation of a citadel. The mock-heroic gives a comic but not a burlesque

effect, and is truly blended with the action; its magnification is only half playful; it is a humane and appropriate, not a contemptuous or patronizing treatment of Jones in love. The historian's way is to display the importance of the incident of the muff, and moreover to remind us that this is exactly what he is doing. Thereafter the muff is more than a trivial cause or a prop—it is a symbol, and is supposed to speak for itself. Every reader will remember how the muff is conveyed to Jones's bed at Upton. And meanwhile we have heard of it again. When Sophia is about to take flight, she thinks how happy the marriage with Blifil would make her father, and how pious such an act would be, and the thought of such a martyrdom tickles her vanity.

Sophia was charmed with the contemplation of so heroic an action, and began to compliment herself with much pre-

mature flattery, when Cupid, who lay hid in her muff, suddenly crept out, and like Punchinello in a puppet-show, kicked all out before him. In truth (for we scorn to deceive our reader, or to vindicate the character of our heroine by ascribing her actions to supernatural impulse) the thoughts of her beloved Jones, and some hopes (however distant) in which he was very particularly concerned, immediately destroyed all which filial love, piety, and pride had, with their joint endeavours, been labouring to bring about. (VII, ix.)

The divided mind in both Jones and Sophia is presented in this shorthand of summary and symbol—"stated," we may say in current critical terminology, rather than "rendered," but cunningly connected with concrete circumstance and action. The structure of *Tom Jones* should convince us that "statement" or "assessment" is what a great artist can make of it.

## Morning Becomes Electric

FRANCES LENK

*Mrs. Lenk, a junior at Eastern New Mexico University, wrote a few sonnets as an exercise suggested by Professor H. Grady Moore in a Renaissance course. The results—a sonnet on Ascham was printed in the April, 1959, issue—should delight and encourage other students and teachers.*

Good Doctor Moore, magnetic fields' grave mentor,  
You've shown us Thomas Sackville's brain aboil,  
Accompanied us to his *Induction* center  
And demonstrated his *Induction* coil.  
Old binding posts in *Beowulf* forfinding,  
Their terminals in Sackville's core you've traced,  
And epagogic armature unwinding,  
Sad Sackville's dreary D.C. circuit paced.  
You've analyzed for us *Induction* balance,  
*Induction* meter decently refined;  
Now, poles unlike, we commute your talents  
With lively tongues toward lively thanks inclined  
That Faraday-named-Moore, in Sackville's hell,  
Sulfuric acid changed to hydromel.

# Round Table

JOHNNY BEAUREGARD UNMASKED

FRASER DREW

*"Johnny Beauregard" is Professor and Chairman at the State University of New York College for Teachers at Buffalo. With degrees from Vermont, Syracuse, Duke, and the University of Buffalo, Dr. Drew has published articles in many periodicals. His hobby is collecting first editions and autograph letters of Romantic and modern writers.*

The Vieux Carré was bright with April sunlight which seemed more like July's to the vacationing New Yorker walking slowly down Royal Street. En route back to my Eastern college from some lectures in Texas, I had a week's holiday to enjoy in New Orleans. This was the quiet season between Mardi Gras and the Spring Fiesta, and with only a few tourists in the city the French Quarter was relaxed and uncrowded. I found it the ideal time for becoming acquainted with New Orleans. Shopkeepers were willing to talk with the few straggling visitors; priests at Saint Louis Cathedral, sailors on the riverfront, artists around Jackson Square had leisure for casual conversation. I was happy not to be lost in throngs of merrymakers and sightseers.

I had spent the previous day looking at the ornamental ironwork, the jalousies, and the inner courtyards of the Quarter, even shopping idly for an apartment in the interest of a forthcoming sabbatical year, and the day before that on a river boat from which I saw the flags of twenty nations on ships of all kinds at the city's wharves.

This day was so warm that I had no plans beyond a search for old copies of *The Double Dealer* in the Plantation Book Shop on Toulouse Street and chicory coffee on the outdoor terrace of the Old French Market off Jackson Square. After coffee, I selected a bench in the park near the General's statue and began taking mental notes on the pigeons and the Cabildo.

Now three days in the Quarter, I had fallen into the local informality and was wearing slacks, loafers, and T-shirt. Sprawled lazily on the park bench, I soon realized that I must have presented the look of native to unsophisticated visiting Yan-

kees. A group of four, obviously father, mother, and teen-age daughters, came out of the Cathedral and snapped pictures of its picturesque towers and the statue which centers the Square. I was only half-aware of their interested scrutiny when the taller daughter came over to my bench. "Do you mind if we take your picture?" she asked, in the politest of Niagara Frontier accents. "We are here only one day, and we want as much local color as possible." Amused as only a small-town Northerner could be at his identification as a character out of George W. Cable or Tennessee Williams, I assented with what I hoped might be mistaken for Twentieth Century Creole or *Summer and Smoke* speech.

Miss Upstate smiled happily and waved her parents and sister, obviously assailed by misgivings, to come closer. They were a charming family and I was ashamed of my duplicity. But before I could confess Yankee origin and tourist's condition, their cameras were clicking and it was too late to turn back. I was photographed singly and with various members of the family, sitting and standing, and when the ordeal was over I felt my new heritage so keenly that I offered to guide my guests through the intricacies of the Vieux Carré. History and legend, transferred only yesterday to my mind from shopkeeper and guidebook, now came from my lips in a pseudo-Louisiana voice which could have deceived only western New Yorkers on their first trip south of Erie, Pa.

It was a delightful day, ending with dinner at the Court of the Two Sisters, and through it all I had maintained my precarious position without telling an out-and-out untruth. As we finished our coffee and rose to leave the restaurant, I made my

adieux to my Northern friends with all the politesse I had read about in ante-bellum novels. I even contrived a small bow from the waist. Then came the question I had not foreseen: my name? For in all the fascination of le tourisme we had forgotten this basic exchange of amenities. Some obscure prompting moved, and I heard my Vieux Carré voice drawl that I should be proud to be called Johnny Beauregard. Every subsequent evening in New Orleans I half-expected to be accosted by the irate shade of the flamboyant general of the Confederacy whose house stands a few short blocks from Jackson Square.

My story might have ended comfortably at this point, but it has a sequel. Two years and a summer later, I had just finished the second meeting of a class in freshman composition at the college. One of the students, lingering after the departure of her class-

mates to assure me, I wrongly supposed, of her passionate concern for English, spoke to me at the door.

"Professor Drew," she said, with a charming smile which was strangely familiar, "I'd be proud to call you Johnny Beauregard, but I'm afraid the class would not understand." She gave me a small envelope and walked away down the corridor. I opened the envelope and saw several snapshots of my alter ego of the French Quarter—sprawled easily on a Jackson Square bench, affecting a sad Reconstruction smile for the three Yankee ladies, standing heroically beneath the statue of General Jackson with the towers of Saint Louis Cathedral behind us.

Miss Upstate is a model student. We enjoy the perfect student-teacher relationship. The Vieux Carré never enters our conversation.

### THE FRESHMAN RESEARCH PAPER: A CLASSROOM APPROACH

LEE STEINMETZ

*The author, just appointed an assistant professor at Eastern Illinois University, holds a B.A. from Sterling and an M.A. and Ph.D. from Brown. He has published articles on teaching Coleridge, Twain, and Howells.*

For some time I have been concerned with what has seemed to me a shortcoming in the way the freshman research paper is often taught. I refer to the process—in which I have indulged—of announcing to a class that a research paper is to be due thirteen weeks hence, and then saying little more about it in class beyond the customary remarks concerning the virtues of note taking and the availability of the *Readers' Guide*. This method, as I know from experience, frequently results in papers which leave more than much to be desired.

In an effort to make the research paper more meaningful and, if possible, more exciting to my freshmen, I recently tried the experiment of centering the entire semester's work in a Freshman English II class, both in and out of the classroom, around the research paper. The results were so highly successful that the idea seems worth passing along. (The practice which I am describing, quite obviously, is usable only

in freshman courses devoted primarily to training in writing, and could not be used in courses in which an introduction-to-literature approach is emphasized.)

For their primary source material, I obliged my students to read four novels by the same novelist, adopting the excellent and highly workable suggestion made by Kenneth M. England in his article in the April 1957 issue of *College English*. The class wrote weekly papers which fell roughly into two categories. First, there were papers designed to help crystalize the students' thinking concerning their research. After the students had read their first novel, for example, they wrote papers telling what subjects in the novel had interested them and had struck them as having possibilities for research. After the class had read a second novel, they wrote papers telling what new insights into their novelists had been gained by the additional reading. Some of these papers, incidentally, reflected a healthy disturbance on the part of students



who discovered to their chagrin that their novelists, after having worked with a subject in novel number one which suggested intriguing possibilities for research, had had the audacity completely to ignore this subject in novel number two! This discovery impressed upon students vividly the fact that a certain amount of preliminary groping is an inescapable part of research. A little later in the semester the students wrote papers telling what subjects they had derived from the novels as the basis for their research, and why they had chosen these in preference to other subjects.

The second category of papers gave students practice using expository techniques such as they would need in writing their research papers. Students received training in the use of comparison and contrast, for example, by comparing and contrasting the characters, or the settings, or any two analogous aspects of two novels; training in the use of description by describing their emotional reactions to the reading of a novel; training in analysis, by writing a paper analyzing a character's motives; training in cause and effect by writing what caused a character's actions, and their effect.

Training in this latter category of writing frequently took the form of, first, a study of examples of the particular expository technique under consideration; second, writing on the part of students, employing this technique; and third, study and criticism of their own writing by the class. I gave students training in the difficult art of using direct quotations in their own writing by first giving them for study copies of an article I had previously written, in which I had made use of a number of direct quotations. I asked them to decide what function, if any, each quotation served, and whether the quotation was used successfully or not. We then spent a class period discussing the article from this point of view. (Any article containing direct quotations would have sufficed, of course; I made use of an article of my own since I was then in a position to tell the class authoritatively why I had chosen to use each quotation.) Each class member then wrote, outside of class, a critical paper based around a subject of his own choosing, the only stipulation being that he must make use of direct quotations from one or more of the novels

he had read. After these papers had been submitted, we spent several days in class studying and criticizing duplicated copies of representative papers. Similarly, we spent several days studying reviews of scholarly books prior to the students' writing critical reviews of secondary sources with which they were working. We also spent several class periods studying and criticizing prefaces to various scholarly books. Then I instructed each student to pretend that he had expanded a previously written class paper into a book, and write a preface to this imagined book. These prefaces, in turn, were studied and criticized in class. All of this was by way of preparation for the prefaces which the students wrote to their research papers.

The class and I mutually discovered a surprising number of advantages growing out of the practice of centering the semester's work exclusively around the research paper. Students were obliged to work systematically throughout the entire semester, a discipline for which several expressed appreciation. The constant emphasis on research convinced the students that their instructor actually felt research to be important and potentially exciting, attitudes which proved gratifyingly infectious. The specter of possible ghost-writing, which perpetually haunts teachers of freshman research papers, was, of course, notably and refreshingly absent. Most important pedagogically, perhaps, was the fact that I had as much time as necessary to devote to instruction in the various steps of the research process. Time was available for the working out, in class, of any problems, real or imaginary, which the students faced. The fear of "not being able to write enough on this subject," for example, presented itself to my students, as I had surmised it would. One student who experienced such a fear had been attracted to violence in the novels of Willa Cather. I devoted a class period to dispelling this fear by putting this student's subject on the blackboard at the beginning of the class period, and asking the class what questions they would expect to have answered in the course of reading an article entitled, "Violence in the Novels of Willa Cather." We had amassed sixteen legitimate questions by the end of the hour. I followed up this class exercise by having each



student make out a similar list for his own subject. The rather large number of class periods which we devoted to the reading and criticism of the students' own writing developed in the class as a whole an admirable critical spirit—so necessary to research—which, toward the close of the semester, was more often judicious than not. Students frequently rendered critical judgments on the work of their peers which would have done credit to older and more experienced critics. Most rewarding, undoubtedly, was the fact that the method I have described resulted in some research papers which

were extraordinarily good, largely because mistakes which the students would otherwise have made in writing their research papers had already been made, and corrected, in the preliminary papers they had written throughout the semester. I had carefully reserved seven or eight class periods at the close of the semester to devote to reading some of the better papers to the class. Several students, in their final examination papers, commented on their surprise at what they termed the almost professional sound of some of the papers which the class had produced.

### A TWENTIETH-CENTURY *Everyman*

MARTIN L. KORNBLUTH

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It does not seem particularly dangerous to assume that T. S. Eliot is familiar with the morality play *Everyman* and to note that he appears to have taken certain motifs of the *Everyman* theme and adapted them to his drama *Murder in the Cathedral*. Some of these he seems to have taken over directly; some he has, as it were, inverted. Several parallels will be most evident.

First, of course, is *Everyman* himself—the sinner. At the very outset of Eliot's play there is every indication to believe that Becket is to be taken as the universal man. The chorus pleads with Thomas:

... do not ask us

To stand to the doom on the house, the doom on the Archbishop, the doom on the world.<sup>1</sup>

They thus equate the doom for Thomas with the doom on the world; hence he is the world, universal man—in short, *Everyman*. It is difficult to imagine the Archbishop Thomas Becket as the traditional sinner of the *Everyman* play, but if we examine his past closely, we shall see that despite his pretensions to holiness and saintliness, he is just that. For notwithstanding the not-too-well-defined mixture of

personification and abstraction that Eliot has given us, the Tempters, the Chorus, and to a certain extent even the Priests are present only as they are a part of Becket's conscience. In this role the Tempters are the most obvious and the most important actors. For the temptations put before Becket serve to show, through his seeming vacillation, that he is at least susceptible to wrong-doing. His sinful deeds are not so apparent as *Everyman's*, but then too Becket is an Archbishop and presumably more aware of right and wrong.

Before the appearance of these tempters, we have an indication of the exalted pride of Becket—pride, of course, being one of the medieval seven deadly sins. Both the Herald and the First Priest mention specifically Becket's pride, and even Thomas himself, when he subsequently refuses the second Tempter's offer, asks:

... shall I, who keep the keys  
Of heaven and hell, supreme alone in England,  
Who bind and loose, with power from the Pope,  
Descend to desire a punier power? ...  
To condemn kings, not serve among their  
servants,  
Is my open office. (p. 187)

But pride is not Becket's only sin; there is "something" in his past which suggests

<sup>1</sup>T. S. Eliot, *Murder in the Cathedral*, in *The Complete Poems and Plays* (1952), p. 181. Subsequent references are to this edition.

a way of life opposed to that which he affects as Archbishop. We are never quite sure just exactly what this is—it is never identified as a specific set of sins, and in this way is similar to Everyman's generalized early life of ill deeds. Becket relates concisely this past life: "Thirty years ago, I searched all the ways / That lead to pleasure, advancement and praise . . ." (p. 196). Becket's accusers, the Four Knights, lay the strongest charge of all at Thomas's feet; they call him "the man who cheated, swindled, lied; broke his / oath and betrayed his King," further accusing him of "ambition," "pride," "envy," and "spleen" (pp. 203-204).

Perhaps these are enough to show that Becket resembles Everyman to the extent of being a man, while not quite the thoroughgoing, heavily-weighted apostle of sin, at least a man guilty of some sin, susceptible of still more, and accused of an even greater amount.

The next task is to establish the familiar messenger of death. Again this is not so neatly marked as in *Everyman*. For in *Murder in the Cathedral* Death takes several forms. Becket himself is death, bringing about his own destruction as well, potentially, as that of others; as the chorus says, "you come bringing death into Canterbury" (p. 180). The chorus tells what life was like before death, i.e., Becket, came to Canterbury:

Seven years we have lived quietly . . .  
There have been oppression and luxury  
There have been poverty and licence . . .  
Yet we have gone on living . . . (p. 180)

With these conditions we may compare Everyman's life before death. With Fellowship, he has been "good frendes in sporte and playe"; he has "loved riches," and, he sorrowfully admits: "Alas! I have the[e] [i.e., Goods] loved, and had grete pleasure / All my lyfe-dayes on good and treasure."<sup>2</sup> But more significant is Becket's own awareness of the presence of Death: "All my life they have been coming, these feet. All my life / I have waited. Death will come only when I am worthy" (p. 209). In this re-

spect Thomas is a direct descendant of Everyman. Only the time intervals are a bit different: Everyman receives but a few hours' grace, Becket something over seven years.

The Knights, of course, are the most obvious representations of Death. They commit the actual physical act; they take over when the four Tempters—those abstractions having their parallels to Fellowship, Kindred, Goods, and Good Deeds in *Everyman*—have deserted Becket. The Knights "come for the King's justice." This king in a literal sense is avowedly King Henry, but in an allegorical sense is the King of Heaven. Just as the Knights are literal knights and messengers of Henry, as well they are the messengers of death from the King of Heaven, come down to earth to take Becket on his "journey."

I have mentioned in several places the Tempters which come to Thomas, trying to persuade him to change his stubborn point of view. Specifically, this act for which Becket is being called to account was "suspending those who had crowned the young prince / Denying the legality of his coronation" (p. 205). This in itself is hardly grounds for calling Becket a sinner, especially if we are convinced, as we must be, that Thomas's stand is sincere. Nevertheless, Becket is asked to recant, and it is here that Eliot inverts the traditional *Everyman* motif of the testing of friends. For in the older morality play it is Everyman who asks his several personified vices and virtues to accompany him on his journey to and beyond the grave. In *Murder in the Cathedral* it is the Tempters who try to sway Becket from his rightful acceptance of death. Instead, then, of the doomed man testing his friends, we have in Eliot the friends testing the man. But the framework and effect are the same, and some of Eliot's lines could easily be interchanged with similar ones in *Everyman*. Grover Smith reminds us of Eliot's statement in "Poetry and Drama" that he had "kept in mind the versification of *Everyman*, hoping that anything unusual in the sound of it would be on the whole, advantageous" (T. S. Eliot's *Poetry and Plays*, 1956, p. 194). And in *The British Drama* (1950), Alan Downer remarks:

<sup>2</sup>Anon., *Everyman*, in *Chief Pre-Shakespearean Dramas*, ed. Joseph Quincy Adams (1924), 11. 201, 388, 427-428. Subsequent references are to this edition.

From the medieval drama came the *Everyman*-like tone of much of the dialogue, and such characters as the Tempters. These later, half-allegorical, half-real, are among the most successful of Mr. Eliot's borrowings. Symbolizing as they do worldliness, worldly power, misuse of ecclesiastical power for temporal purposes, they summarize economically Thomas's past history and are a dramatic realization of his spiritual struggle . . . (pp. 328-329)

While in *Everyman* we have the allegorical figures taking the specific names of Kindred, Goods, Knowledge, and Fellowship, these figures are merely labeled "Tempters" in *Murder in the Cathedral*. Each of the Tempters tries to convince Thomas to keep up a sinful life; when he refuses each of their proposals, they desert him, just as *Everyman* is deserted by all who he thought owed fidelity. They will remain with him as long as he agrees to their terms; otherwise, they must, and do, forsake him. At the end, Thomas has nothing left but his strong faith, which like Good Deeds in *Everyman*, had theretofore been overshadowed by "loose" living, but is eventually strengthened far enough to stand on its own. The procedure taken by these abstractions in *Everyman* is familiar enough. Let us glance at Becket's various encounters.

The first Tempter enters, and immediately begins to prey on Thomas's conscience. It says: "Remembering all the good time past / Your Lordship won't despise an old friend out of favour?" (p. 183). This is obviously our familiar Fellowship of *Everyman*. But this first Tempter is repulsed, and the second Tempter makes his bid for Becket's soul. This time the offer is of "power . . . glory / Life lasting, a permanent possession. . . ." (p. 185). But Thomas reaffirms his love for God alone, and steadfastly refuses this second Tempter, telling him "No! Go," thereby negating his earthly power. The parallel in *Everyman* occurs, of course, where the doomed man gives away his goods in order to be saved: "In almes halfe my good I wyll gyve with my handes twayne / In the way of charyte with good entente" (ll. 699-700).

The third Tempter, "a country-keeping lord who minds his own business," is apparently meant to portray another aspect of goods, with a trace of friendship added. His cynical comment, that "Endurance of

friendship does not depend / Upon ourselves, but upon circumstance" (p. 188), is an echo of the fair-weatheriness of *Everyman's* Fellowship. But even more, perhaps, this third Tempter represents the landed class—goods, materialism, for his desire for an inroad to Becket's soul is clear: "For us, Church favour would be an advantage. . ." (p. 189). But Thomas refuses him as he had refused the others, and the third Tempter deserts him as did the others.

The fourth Tempter, although not basically similar, takes on some of the functions of the Good Deeds of *Everyman*. It is through this Tempter that Becket is able to evaluate his position clearly and to prepare himself for death. This Tempter is possibly the most interesting to the reader and provides the most soul-tearing for Becket. Seeing that Thomas has successfully withstood the appeals of the first three Tempters, the fourth proceeds to congratulate him and ingratiate himself: "Well done, Thomas, your will is hard to bend. / And with me beside you, you shall not lack a friend" (p. 190). And as *Everyman* had been somewhat unprepared for Good Deeds, his fourth visitor, so Thomas had virtually forgotten the existence of his fourth Tempter. He asks: "Who are you? I expected / Three visitors, not four" (p. 190). Instead of trying to persuade Thomas to acquiesce in his purpose, this Tempter tells him of the power that is Becket's through this very persistence:

You hold the keys of heaven and hell.  
Power to bind and loose: bind, Thomas, bind,  
King and bishop under your heel. (p. 191)

This power, Thomas discovers, is his through a martyr's death. The Tempter continues:

But think, Thomas, think of glory after death.  
. . . Saint and Martyr rule from the tomb . . .  
. . . make yourself the lowest  
On earth, to be high in heaven. (p. 192)

And it is at this point that Thomas finally realizes his real sin, and that this fourth Tempter has truly hit to the core of the matter, "tempting with [his] own desires," and thus is able to gain salvation and eventual redemption. For he sees that he had been desiring martyrdom, and by this desire was guilty of infidelity to his own beliefs. He turns on the Tempter:

Others offered real goods, worthless  
But real. You only offer  
Dreams to damnation. (p. 193)

Thomas sees the truth; he is no longer deluded into thinking obliquely about his sacrifice:

Now is my way clear, now is the meaning plain:  
Temptation shall not come in this kind again.  
The last temptation is the greatest treason:  
To do the right deed for the wrong reason. (p. 196)

His good deeds, like *Everyman's*, are long in coming to the fore, but once they emerge, they are the only thing that save him. He is now prepared fully for death. This similarity to *Everyman* is too obvious to admit of coincidence.

Similarities of characterization are not the only ones which are notable between these two plays. There are also those of structure and style. In both plays the sinner vies with four elements: for *Everyman*, there are Fellowship, Kindred, Goods, and lastly, Good Deeds; for Thomas, there are the four unnamed Tempters. Just as Thomas did not expect his fourth visitor, neither was *Everyman* prepared for Good Deeds. And after the Tempters leave Thomas, four further antagonists, in the persons of the Knights FitzUrse, de Traci, de Morville, and Brito come upon the scene. These may be structurally paralleled by the second series of four elements—Discretion, Strength, Five Wits, and Beauty—who towards the end of the play confront *Everyman*. Although the methods and mo-

tivations in each case differ, for one reason or another both Thomas and *Everyman* are forsaken still further by those once thought to be friends. Discretion and the others desert *Everyman* at the foot of the grave; the Knights demonstrate their faithlessness just as Thomas too is at the brink of death.

There are other similarities between the two plays, but these are somewhat more elusive than those developed above. Such qualities as tone, mood, and feeling are difficult to capture and analyse. The line, for example, spoken by the chorus: "... who shall then plead for me, / Who intercede for me, in my most need?" (p. 210) could as easily be present in the fifteenth-century play as in the twentieth. Furthermore, Grover Smith rightly feels that "in the rhyming passages of the Tempters' dialogues with Becker . . . the sharp, irregularly assorted stresses, four to the line, mimic skilfully the meter of the old play" (p. 194). For Eliot has taken over more than just the simple theme of the battle of the vices and the virtues for possession of man's soul from the anonymous author of *Everyman*. He has not merely rewritten an old morality play; he has transposed the elements, adding a complexity of effect here, twisting the motivation there, putting flesh and blood on an abstraction, and tearing it away from a human being; the result is a twentieth-century morality, in characterization, tone, moral, structure and style not too far a cry from its fifteenth-century progenitor.

### A BOOBY-TRAPPED OBJECTIVE QUIZ

HAROLD R. COLLINS

*Author of studies in modern fiction—including one on Alan Paton in College English, Dr. Collins is an assistant professor at Kent State University. He has an A.B. from Duke and graduate degrees from Columbia.*

Last year I had occasion to construct what I call a "police quiz" to determine whether my Introduction to Literature class was in fit condition to produce a well-informed discussion of our class novel. Since the novel did not lend itself to queries on who-married-whom and what-happened-to-what's-his-name and I was in the mood neither for the boresome certainties

of the short-answer test nor for the double-edged tricksiness of the true-false, I invented a new type of test. I say invented, for as far as I can determine by a somewhat cursory survey of the literature of measurement and evaluation and by investigations among my acquaintances expert in the mystery, I *am* the inventor. At any rate, I take this opportunity to introduce this device to

the attention of instructors in introductory literature classes for testing and refinement. I have tried the device a number of times, but true confirmation in such matters must be coöperative and public.

It will be observed that the fundamental principle of the method is the introduction of a falsehood or deficiency into the question itself. My directions for the test will probably make the principle clear: *If the question is nonsense, write "Nonsense" and explain why it is so; if it makes sense, answer it briefly but fully. In either case, two or three sentences should suffice.* The discerning reader will perceive that my test owes something to the short-answer type, something to the true-false—and something to the infernal machine or the booby trap. I give partial credit for a response that spots a nonsensical question, even though the explanation may be as trumpery as the question itself, and I will accept any fairly reasonable explanation of the nonsense. Incidentally, some of the reasons given for calling perfectly sensible questions nonsense are much more entertaining than most incorrect short answers.

The sensible questions have the simple directness of "Who Killed Cock Robin?" and are susceptible of short factual answers. The deceptive questions can be adequately dispatched with short factual comments, but they require considerable judgment. I make them look plausible (1) by introducing a fact from another connection, (2) by affecting an academic orotundity suggestive of earnest veracity, and (3) by misleading with a striking imperative or a specific

quantity. The following questions on *A Portrait of the Artist as a Young Man* will illustrate these methods of deception: (1) Why was Stephen enthralled by "the sorrowful legend of Ireland"? (2) Briefly formulate the esthetic doctrines of Moynihan. (3) Detail two arguments by which Mr. Dedalus removes Stephen's religious doubts. Readers whose memory of the Joyce novel is hazy might appreciate illustrative questions from other sources: (1) Why couldn't Humpty Dumpty eat fat? (2) Describe in adequate detail the methods by which Ali Baba effected the resuscitation of Sleeping Beauty. (3) Give two reasons why Goldilocks jilted Little Boy Blue.

It seems to me that my quizzical invention has several advantages over other kinds of objective tests. It forces all students, even the most heedless and incompetent, to read the questions carefully, lest they be booby-trapped. The students' explanation of the nonsense, or what they take to be so, is particularly revealing of the grasp they have of the complicated human relations in the novel. The better students are amused at the specious plausibility and fraudulent impressiveness of the deceptive questions, and they enjoy de-activating the booby-traps. (The weaker and more conventional students need the shaking up.) But rarest advantage for a literature teacher, the quizmaster can enjoy constructing a test that makes a demand on his possibly frustrated creative powers: he can invent new characters, new actions, and new motivations. He can play the novelist himself.

### THE MYSTERY OF *Hamlet*: NOTES TOWARD AN ARCHETYPAL SOLUTION

ROBERT ORNSTEIN

*Although Dr. Ornstein has printed two articles on American Literature—one in College English—his major field is the Elizabethan period and his other publications have been on Tourneur, Marlowe, Donne, and Shakespeare. With graduate degrees from Wisconsin, he has taught at Oberlin and the University of Connecticut, and is now an assistant professor at Illinois.*

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ready appeared in the scholarly line-up: some gay and debonair as only an Elizabethan courtier can be—others curled in the foetal position on Ophelia's lap. *Hamlet*



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the malcontent, Hamlet the lunatic, Hamlet the ideal Prince, and Hamlet the neurotic make interesting academic conversation, but they are not, as Renaissance scholars would have it, the "whole man." They do not embrace the primordial mythic darkness that lies at the heart of Shakespearean tragedy; they do not project the eternal anguish of the human situation. Our most brilliant critics have already realized that Hamlet is a ritual scapegoat, but they have not yet grasped the artistic particularity of his archetypal role. They do not yet see that he is *Dying God as Juvenile Delinquent*.

Almost as soon as Hamlet appears we learn that he is a truant from school and the victim of an unsatisfactory home environment. His stepfather is a tipling criminal; his mother is a shallow, good-natured creature too easy with her affections. (In more sentimental embodiments of the delinquency myth, the stepfather becomes a genial but indigent Irish uncle who is forever cadging whiskies. The mother becomes a haggard charwoman who does not understand her boy but who is convinced like Gertrude that he is not really bad.) Unable to communicate with his parents, Hamlet seeks affection outside the home through close association with a childhood companion. He is maladjusted and emotionally unstable: he has bad dreams. He is moody, hostile, withdrawn, cynically contemptuous of authority. He has homicidal and suicidal tendencies—he carries a knife and knows how to use it. He is abnormally preoccupied with sex and yet incapable of returning the love of the girl he sadistically maltreats. He is an exhibitionist in speech and clothing: he dresses completely in black (how true to the type!) and affects a casual slovenliness (he appears to Ophelia "unbraced"). Deprived of status in his society, he seeks attention through acts of violence. But after creating a scene in the theater and killing Polonius, he is sent away for radical therapy—or what is vulgarly called a head-shrinking. In sum he is, as T. S. Eliot brilliantly observed, a rebel without a cause, consumed with an unfathomable hatred of a world in which he never had a chance.

Once we grasp the mythic design of *Hamlet*, the lesser figures fall quickly in

place. Polonius, archetypal "informer," suffers the classic fate of the stool-pigeon—murdered while trying to call the authorities. Ophelia in modern dress becomes the blond-haired kid from the next tenement who is shattered when her lover kills her dearest relative (cf. *On the Waterfront*). Laertes is her hot-tempered, mixed-up younger brother who seeks his initiation into adult society by matching knives with the hero. (In American folk-lore the attributes of the hero and the younger brother often curiously intermingle, i.e., the younger brother, not the hero, dresses in black and labors under the mortal delusion that he is the fastest gun west of the Pecos.) Rosencrantz and Guildenstern, need I say, are crooked social workers who try unsuccessfully to gain the delinquent's confidence. When they betray the gang ethos, they are framed by the hero. In the inevitable denouement Fortinbras, a reformed delinquent, delivers the valedictory over the hero's corpse and makes Denmark safe for the Police Athletic League.

It is hardly accidental then that images of disease predominate in *Hamlet*, for they embody the profound mythic intuition that juvenile delinquency is a symptom of social malaise—the ulcer of a sick society. In his soliloquies Hamlet realizes that he is an intrinsic part of the corruption he loathes. And he senses too that his criminal protests against the social conditions which shape his personality are ultimately suicidal. He delays his revenge because he knows that he cannot destroy Claudius without destroying himself. For when harmony is restored in family and state, the juvenile delinquent ceases to exist.

Other authors give memorable expression to the delinquency archetype. One thinks of Achilles sulking in his tent, Tom Jones, Huck Finn, and Lt. Henry. But no author has created so rich a gallery of delinquents as Shakespeare. Place beside Hamlet, Laertes, and Fortinbras, the figures of Hal the tavern-brawler, Cassio drunk on duty, and the "boy" Coriolanus itching for a street-fight. Was it merely an accident that Marlon Brando was cast not long ago as Mark Anthony? Or that modern playwrights have transferred the gang wars of *Romeo and Juliet* to New York's West Side? Or must we not conclude that the

delinquency of Shakespeare's youth—the deer-poaching, the sexual license that precipitated his marriage and is again recorded in the sonnets, and the intimate acquaintance with Cheapside taverns and brothels—was a seminal influence on his creative imagination?

Consider finally the vexing problem of the Ghost. Surely Shakespeare could have invented a more plausible way of communicating vital information. Dead men tell no tales, but drunkards brag in their cups, poison comes from apothecaries, and

grave-diggers are notoriously loose-tongued. It is striking, is it not, that Shakespeare sophisticates his tale of primitive passion by staging it in Renaissance dress and yet retains in the Ghost a vestige of primeval superstition. Through deliberate incongruity, I suggest, he alerts us to the mythic symbolism of a force that in the dark of night brings to present consciousness the hidden memory of the past. In short, does not the ancestral "Ghost" whisper to us that the mystery of Shakespeare's play is the "dark backward and abysm" of the Racial Unconscious?

## To Robert Herrick

CONRAD HILBERRY

*The author, an assistant professor at DePauw, has published poems in The Atlantic Monthly, The New Yorker, and Prairie Schooner and has poems accepted by The Saturday Review and Accent.*

Having prayed with Doctor Donne  
In curtained twilight where the Son  
Instructs his spouse, that sometime nun,  
In making holy love

And having drunk the sacred wine  
With Herbert in the pictured shrine  
Where, with the twelve, men used to dine  
On God's own brooding Dove,

I walked a turn outside the wall  
And found (though it was Devon) all  
Was bright as spring and musical,  
And birds made glittering love.

Corinna stirred and met the May,  
For matins went Aurora's way  
Careless of dew in fields where lay  
The fresh green gown of love.

And Julia shone as cherries do  
Ripe in morning sun, and Prue,  
Innocent of silks, withdrew  
To make the beds above.

Herrick, drive away the chill  
Of indoor praise with music still  
As graceful as the birds that fill  
The parish of your love.



# Current English Forum

## DROPPING -ED

LEE A. BURRESS, JR.

*Professor Burress, Chairman at the Stevens Point unit of the Wisconsin State College, holds a B.A. from Wichita University, a B.D. from Garrett Biblical Institute, and a Ph.D. from Boston University. He contributes to the NCTE Abstracts of English Studies.*

Has anyone noticed a recent tendency toward dropping orthographic *ed* from past tenses and participles? In the last three or four years I have noticed, with no statistical evidence in support, an apparently increasing tendency toward this usage. For the last year I have been collecting samples from student writing. Examples appear frequently in freshman writing, less frequently, but occasionally, in upperclassman themes, exams, and other writing. The following samples are from student writing at Emporia, Kansas, and Stevens Point, Wisconsin.

Since language is a function of social status and ethnic background, it should be noted that the following samples are from white students of apparent middle class position. Vocations of parents included druggist, school teacher, farmer, carpenter; several of the writers of the following sentences came from homes where parents were college graduates. The samples discussed are all from student writing that is of a generally acceptable nature. None of the sentences listed came from papers that would be classed outside the pale.

The usages fall into several groups, some of them familiar and understandable, as for example dropping *d* before a following word beginning with *t*. Probably the sound is not made by most speakers; it is therefore omitted by students, as in the following examples: *We become use to others doing our thinking for us. If something is suppose to be there . . .*

A second group includes the perennially difficult ones such as *ask*, *attack*, and *drown*. Does the tendency toward ease in pronunciation operate to eliminate the *ed* sound? Some people apparently do not hear the sound, for such examples as the following appear: *Verla ask the girls if they would be*

*more careful about their dancing in the recreation room. He found he was too heavy and he almost drown when he fell in. The best example of the way Mark Twain attack these people is found in his Innocents Abroad.*

Another group is comprised of verbs with *c*, *s*, or *z* in the final syllable. Given the tendency toward initial accent, it is reasonable to assume that the final *ed* makes a sound so slight that it is not heard; it is therefore omitted from the spelling. Examples: *If you take one side or the other, you become prejudice in your criticism. Write an itemize account.*

In addition to these possible groupings, I have encountered miscellaneous samples of the practice that are not readily classifiable: *Richard adjourn the meeting at 12:30. His work is vividly discipline and forceful. So be proceed to carry out his duty.*

Margaret M. Bryant suggests: "No doubt the final consonant of the common form of the verb and the accent are chiefly responsible. One comment says: 'In spite of the *s*-ending, I doubt that the *ed* is often lost in such monosyllables as *kissed* and *bissed*. Final *p* and *k* are the most troublesome and words with the accent on the penult or farther back.'" These comments do explain a number of the usages cited. In line with this general position is a study that George C. Kyte made of the commonly misspelled words in the intermediate grades. It is significant that he found *asked* has one typical misspelling—with the *ed* omitted. He explains this as caused "either by carelessness or failure to hear the *ed* pronounced" (*Phi Delta Kappan*, XXXIX, May 1958, 367-372). But is the *ed* of *asked* pronounced by the normal speaker of idiomatically fluent English?



Undoubtedly, in many cases the sound *ed* is not lost but simply omitted in spelling. Yet in some of these cases, the sound is clearly not ordinarily made, as in *used to*, or *supposed to*. Does the apparently incor-

rigible intransigence of the current crop of high school graduates to a fixed and arbitrarily uniform spelling reveal evidence of linguistic drift here? Is the inflection *ed* beginning to suffer attrition?

### "FOLK" AND "FOLKS"

MARGARET M. BRYANT

*Folk*, meaning "people; persons" has two plurals in standard English: *folk* or *folks*, as "rural *folk*, but *folks* say." Notice that Robert Frost uses both: "Poor Silas, as concerned with other *folk*" ("The Death of the Hired Man"); "Our hens and cows and pigs are always better / Than *folks* like us have any business with" ("The Housekeeper").

In informal English, *folks* is used to refer to relatives, immediate family, parents, as in "I worked hard for my money but I couldn't sleep if I didn't do what I could to help my *folks*" (New York Daily News, 24 Feb. 1957, p. 9). The Linguistic Atlas survey of New England found *folks* along with *people* sometimes referred only to one's immediate family (parents, brothers, and sisters) to the exclusion of more distant

relatives. Otherwise, it was usually synonymous with *relatives*, *relations*, *connections*, *kin folks*, *home folks*, *kinsmen*.

*Folks*, meaning "people," is also employed colloquially by radio and television announcers and performers, as "Good morning, *folks*!" or "Maybe you *folks* would like to hear a song" ("Ed Sullivan Show," WCBS, 20 Apr. 1957). *Folks* is the much more common form in spoken English. It is also used as the plural of *you*: "*You folks*," as "I saw *you folks* on the porch." It is likewise written in folksy kind of stories in magazines, in newspaper columns, in children's books, and by a certain type of author who wants to be familiar, friendly, and confidential. Linked with *folks* are *folksy* and *folksiness*, meaning "sociable" and "friendliness."

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*Questions on usage should be sent to the chairman of the NCTE Committee on Current English, Professor Margaret M. Bryant, 1 Montague Terrace, Brooklyn 2, N. Y.*

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### Attention NCTE Affiliates!

The Commission on the Profession is planning a new type of program for the Affiliates Breakfast at the Denver Convention. The breakfast will be open to all participants as formerly, but every affiliate should be represented by its Liaison Officer or a representative. Important issues will be discussed, and materials will be distributed for each participant to take back to his affiliate. Be sure that your organization is represented.

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## Convention Theme:

### ENGLISH MEETS THE CHALLENGE

**Preregistration:** Preregistration saves \$1.00, as well as time. The preregistration fee is \$2.00; registration at the convention costs \$3.00. When you preregister you may also reserve tickets for the special meal functions. Prices are \$6.00 for the Annual Banquet, \$4.00 for each of the four luncheons, \$3.00 for the PRR-Affiliate Breakfast, gratuities included. Your preregistration form for the Convention is in the back of this magazine. It should be sent to Dr. Roy Ludtke, School of Education, University of Colorado, Boulder, Colorado. (Registration or preregistration of college students who are preparing to teach English costs \$1.00.) Your hotel reservation card should be sent to the Denver Convention Bureau immediately.

### PRELIMINARY PROGRAM

**Note:** The following program is not complete, and it may contain some inaccuracies; names of several major speakers and other participants are not included. The reason is that copy for the NCTE October magazines is due August 1, before some details of the convention can be arranged. Complete and accurate programs will be given registrants at the convention, or may be obtained shortly after November 1 from NCTE, 704 South Sixth Street, Champaign, Illinois.

#### MONDAY, TUESDAY, WEDNESDAY, NOVEMBER 23, 24, 25

Meeting of the Executive Committee, 9:00 a.m.-10:00 p.m. Monday and Tuesday; 9:00 a.m.-5:00 p.m. Wednesday.

#### WEDNESDAY, NOVEMBER 25

Meeting of the Commission on the Profession, 9:30 a.m.-10:00 p.m.

Meeting of the Commission on the English Curriculum, 9:30 a.m.-10:00 p.m.

#### THURSDAY, NOVEMBER 26

Exhibit of Textbooks and Other Aids for Teaching (continues until Saturday noon)

Meeting of the Board of Directors, 9:00 a.m.-12:00 noon.

*(All members of the Council are invited to attend as auditors.)*

Annual Business Meeting, 12:00 noon-1:00 p.m.

(All members of the Council are eligible to participate.)

Luncheon and Working Sessions of Council Committees, as arranged by their chairmen, 1:00 p.m.-3:30 p.m.

Luncheon Meeting of CCCC Executive Committee, 1:00 p.m.-3:30 p.m.

#### GENERAL SESSION, 8:00 p.m.

*Presiding:* G. Robert Carlsen, University of Iowa, Second Vice-President of the Council

*Address:* "English Meets the Challenge," Joseph Mersand, Jamaica, New York, High School, President, National Council of Teachers of English

*Address:* "English in a Changing World," George Shuster, President, Hunter College, New York City

Reception: By local committee for all NCTE members in attendance.

#### FRIDAY MORNING, NOVEMBER 27

FIRST SESSION: 9:00 to 10:15 a.m.

#### PERSPECTIVES

##### I. ON LITERACY TODAY

*Chairman:* James I. Brown, University of Minnesota

*Speakers:* "Literacy in Literature," James Squire, University of Illinois, Associate Executive Secretary, National Council of Teachers of English  
 "Literacy in the Mass Media of Communication," William D. Boutwell, Scholastic Book Services  
 "Literacy in Writing," J. N. Hook, Executive Secretary, National Council of Teachers of English

##### II. ON BASIC LANGUAGE CONCEPTS FOR TEACHERS

*Chairman:* Francis Bowman, Duke University

*Speakers:* "From Structural Linguistics," J. J. Lamberts, Northwestern University  
 "From Semantics," Cleveland A. Thomas, Principal, Francis W. Parker School, Chicago, Illinois  
 "From Language History," Charlton Laird, University of Nevada

##### III. ON USAGE

*Chairman:* Henry J. Christ, Andrew Jackson High School, New York City

*Speakers:* "The Linguist Looks at Usage Variation," Margaret Bryant, Brooklyn College  
 "Approaching Usage in the Classroom," V. Louise Higgins, Westport, Connecticut  
 "Dare Schools Set a Standard?" Robert Pooley, University of Wisconsin

##### IV. ON COMMUNICATION: THE BASE FOR CURRICULUM PLANNING

*Chairman:* Elfrieda Shellenberger, East High School, Wichita, Kansas

*Speakers:* "Language as Communication," Dora V. Smith, Professor Emeritus, University of Minnesota

"Literature as Communication," Louise M. Rosenblatt, New York University

"Developing Sequence in Communication Experiences," William E. Hoth, Wayne State University

#### V. ON UNIT TEACHING

*Chairman:* Carolyn Bagby, Ponca City, Oklahoma

*Speakers:* "The Unity in Unit Teaching," Dwight L. Burton, Florida State University

"Criteria for a Good English Unit," Richard S. Alm, University of Hawaii

"Planning Scope and Sequence in Unit Selection," Henry C. Meckel, San Jose State College

#### VI. ON THE SEARCH FOR STANDARDS

*Chairman:* Edward J. Gordon, Yale University

*Speakers:* Priscilla Tyler, Western Reserve University

Lou LaBrant, New Orleans

Luella B. Cook, formerly Minneapolis Public Schools

This meeting is sponsored by the NCTE Committee on Evaluation of Pupil Performance.

### FRIDAY MORNING, NOVEMBER 27

Second Series: 10:30-12:00

#### DEVELOPMENTS

##### I. IN HANDLING DIFFERENT INDIVIDUALS WITH DIFFERENT NEEDS

*Chairman:* Ingrid Strom, University of Indiana

*Speakers:* "The Case for Homogeneous Grouping," Mildred Rock, San Diego City Schools

"The Case for Heterogeneity in Classes," Edna Sterling, formerly, Seattle Public Schools

"The Case for Electives in High School English," Milacent G. Ocvirk, Ithaca, New York

##### II. IN JUNIOR HIGH SCHOOL PROGRAMS

*Chairman:* Alice Baum, Oak Park, Illinois

*Speakers:* "The Core Program," Nora M. Barron, University of Florida

"Building Skills in a Unified Program," Geneva Hanna, University of Texas

"Literary Experiences for Junior High School Students," Marion Edman, Wayne State University.

##### III. IN FOSTERING CREATIVITY

*Chairman:* Dorothy Whitted, Delaware, Ohio

*Speakers:* "Creative Expression Answers a Need," Hazel Jones, San Fernando Valley State College

"Creative Language Experiences in the Elementary School," Naomi Chase, University of Minnesota

## COLLEGE ENGLISH

"Creative Language Experiences in the Secondary School," Marion C. Sheridan, James Hillhouse High School, New Haven, Connecticut

## IV. IN PATTERNS OF TEACHER EDUCATION

*Chairman:* John Searles, University of Wisconsin

*Speakers:* "Selection of Candidates for English Education," Donald R. Tuttle, Fenn College, Cleveland, Ohio

"The Extended Training Program," Alfred Grommon, Stanford University

"The Accelerated Training Program," Margaret Ryan, University of California

## V. IN READING

The program is co-sponsored by the International Reading Association.

## VI. IN TRACING DEVELOPMENTAL PATTERNS

*Chairman:* Kathryn E. Hearn, Delaware, Ohio

*Speakers:* "A Vertical Study of Language Development," Walter Loban, University of California

"Stages of Growth in Writing," Helen Olson, Seattle Public Schools

"Stages of Growth in Literary Appreciation," Margaret J. Early, Syracuse University

## VII. IN FOSTERING RESEARCH ABILITIES

*Chairman:* Jarvis Bush, Milwaukee, Wisconsin

*Speakers:* "Research Experiences Begin Early," Helen K. Mackintosh, U. S. Office of Education

"Research Experiences and the Secondary Program," Anthony Tovatt, Ball State Teachers College

"Research Expected of the Four-Year College Student," John Gerber, State University of Iowa

## VIII. IN AFFILIATE GROUPS

*Chairman:* Joseph Mersand, President, National Council of Teachers of English  
This "Presidential Buzz Session" is designed for officers of affiliate groups to discuss their problems with officers of the Council.

## IX. IN STANDARDIZING LINGUISTIC TERMINOLOGY

*Chairman:* Harold B. Allen, University of Minnesota

An invitational meeting sponsored by the Committee on Linguistic Terminology. Persons interested in attending the meeting are requested to write in advance to Professor Allen, Department of English, University of Minnesota.

## X. IN SCHOOL PUBLICATIONS

*Speakers:* "Report of the Findings of the Committee on School Publications," Thelma McAndless, Western Michigan State College

Panel Discussion: "The School Newspaper and Its Community," Clarence Wachner, Detroit Public Schools and others

## XI. IN PROBLEMS OF MASS INSTRUCTION

*Chairman:* Marie Sanders, West Salem, Wisconsin

*Speakers:* "Sunrise Semester Classes," Thomas Clark Pollock, Dean, New York University

"The Use of Lay Readers," Helen Hanlon, Detroit Public Schools

"Teamwork in Large English Classes," Vernon H. Smith, Jefferson County Public Schools, Lakewood, Colorado

## XII. IN THE TREATMENT OF THE ADOLESCENT IN RECENT LITERATURE

*Chairman:* Selma Bishop, Abilene Christian College

*Speakers:* Stephen Dunning, Duke University  
Mary Tingle, University of Georgia

## XIII. IN CHILDREN'S AND ADOLESCENTS' LITERATURE

*Chairman:* Clarissa Sunde, Minneapolis, Minnesota

*Speakers:* "The Picture of Life in Novels for the Adolescent," Dorothy Pettit, San Francisco State College

"The Picture of Life in Recent Children's Books," Jane Dale, Oregon State College of Education, Monmouth, Oregon

## XIV. IN HONORS PROGRAMS

*Chairman:* Erwin Steinberg, Carnegie Institute of Technology

*Speakers:* "In the Public School," Richard Meade, University of Virginia

"In the Private School," Mark Neville, The Latin School of Chicago

"In Colleges and Universities," Joseph Cohen, University of Colorado

## XV. IN ESTABLISHING "BAR EXAMS" FOR THE NCTE

*Chairman:* Richard Braddock, State University of Iowa

*Speakers:* "From the Experience of the Legal Profession," Douglas McHendrie, Chairman of the Colorado Board of Bar Examiners and Former President of the Colorado Bar Association

"From the Experiences of Testing Experts," Fred I. Godshalk, Educational Testing Service

"From the Viewpoint of the Professional English Teacher," Eugene Slaughter, Southeastern State College of Oklahoma

## XVI. IN ENGLISH IN A CHANGING WORLD

*Chairman:* Robert Shafer, Wayne State University

*Speakers:* "Mass Communication Produces a Different World," Gilbert Seldes, Annenberg School of Communication, University of Pennsylvania

"Changes in the Teaching of English in a Thirty-year Period," Arno Jewett, U. S. Office of Education

## XVII. IN THE POSSIBILITIES OF CONTEMPORARY LITERATURE FOR TODAY'S CLASSROOMS

*Chairman:* Ray Kehl, University of Oregon

*Speakers:* "Novels," Edwin H. Sauer, Harvard University

"Poetry," Howard Battles, McGraw-Hill Book Company

"Drama," Louis A. Haselmayer, Iowa Wesleyan College



## XVIII. IN TEACHING ENGLISH TO THE DELINQUENT

- Chairman:* Elizabeth Berry, Junior College of Kansas City  
*Discussants:* Morris Finder, Chicago, Illinois, Public Schools  
 Vincent Leonard, San Francisco, California, Public Schools  
 George Hudock, Detroit, Michigan, Public Schools  
 George Zuckerman, New York City Public Schools

## XIX. IN CO-CURRICULAR ACTIVITIES

- Chairman:* Mary Mielenz, University of Nebraska  
*Discussants:* Mary Ohm, Terre Haute, Indiana  
 Betty Ann Swagetinsky, Katy, Texas  
 Gordon Wickstrom, Powell, Wyoming

## XX. IN WORLD LITERATURE AND THE HIGH SCHOOL TEACHER

- Chairman:* Kenneth Oliver, Occidental College  
*Speakers:* "Why High School Teachers Should Know World Literature," W. F. Jacob, Idaho State College  
 "Teaching World Literature in High School," James R. Gray, San Leandro High School, San Leandro, California  
 "Backgrounds Essential for the High School Teacher," William Harrison, East High School, Wichita, Kansas

## FRIDAY NOON, NOVEMBER 27

## LUNCHEON SESSIONS—12:15 p.m.

1. Books for Children: A luncheon for librarians and teachers in elementary and high schools. Authors of children's books will be guests.  
*Presiding:* Elizabeth Guilfoile, Cincinnati Public Schools
2. Conference on College Composition and Communication:  
*Presiding:* Albert R. Kitzhaber, University of Kansas, Chairman of CCCC  
*Speaker:* "Professional Letters and the Teaching of English," Alan Swallow, Publisher, Poet, Teacher
3. Journalism  
*Presiding:* Kenneth Doug Bassett, South High School, Denver, Colorado

## FRIDAY AFTERNOON, NOVEMBER 27

## THIRD SERIES—3:00-4:30

## TECHNIQUES

## I. FOR DEVELOPING HUMAN VALUES THROUGH ENGLISH

- Chairman:* Silvy Kraus, University of Oregon  
*Speakers:* "Teaching Literature for a Causal Interpretation of Human Behavior," Ralph Ojemann, State University of Iowa  
 "Developing Values through Speech," N. A. Miller, Miami, Florida  
 "Developing Values through Writing," Dorothy Sonke, Grand Rapids Junior College

## II. FOR THE SENIOR ENGLISH COURSE

*Chairman:* Julie M. Taylor, Columbus, Georgia

*Discussants:* Lucile Hildinger, East High School, Wichita, Kansas  
Robert F. Beauchamp, Pontiac Central High School, Pontiac, Michigan  
Betty Lee Baskett, Highland Park High School, Topeka, Kansas

## III. FOR USING AUDIO-VISUAL AIDS

*Chairman:* Norman Naas, Mt. Diablo Public Schools, Concord, California

*Speakers:* "Television and the Classroom," Ruth Reeves, Houston, Texas  
"Using the Overhead Projector," Norman Stageberg, Iowa State  
"Using the Tape Recorder," Vida K. Malik, Wayne State University

## IV. FOR TEACHING ENGLISH IN A BI-LINGUAL COMMUNITY

*Chairman:* Robert McKean, University of Colorado

*Speakers:* "In the Elementary School," Lucile H. Latting, Colorado State Department of Education  
"In the Junior High School," Elizabeth O'Daly, New York City Public Schools, Division of Junior High Schools  
"In the Senior High School"

## V. FOR USING LITERATURE IN THE ELEMENTARY CLASSROOM

*Chairman:* Carrie Stegall, Holliday, Texas

*Speakers:* "Literary Experiences in the Elementary School," Barbara Hartsig, Orange County State College, Fullerton, California  
Panel Discussion: "What We Talk About with Books."

*Discussants:* Virginia Reid, Oakland, California, Public Schools  
Carma L. Sandberg, Brigham Young University (and others)

## VI. FOR DEALING WITH LANGUAGE IN THE ENGLISH MAJOR

*Chairman:* Jerome Archer, Marquette University

*Speakers:* "Language within the Major," Henry W. Sams, Pennsylvania State University  
"Writing within the Major," Morris Freedman, University of New Mexico  
"Linguistics within the Major," John McLaughlin, State University of Iowa

## VII. FOR CURRICULUM CONSTRUCTION

*Chairman:* Dorothy Davidson, Texas Education Agency

*Speakers:* "Building a Course of Study in a Small Community," Oscar Haugh, University of Kansas  
"Building a City Course of Study," A. J. Beeler, Louisville Public Schools, Louisville, Kentucky  
"Building a State Course of Study," Powell Stewart, University of Texas

## VIII. FOR TEACHING VICTORIAN LITERATURE TO TWENTIETH CENTURY STUDENTS

*Chairman:* Robert C. Slack, Carnegie Institute of Technology

## COLLEGE ENGLISH

## IX. FOR TEACHING STRUCTURAL LINGUISTICS

*Chairman:* Virginia Belle Lowers, Los Angeles, California  
*Demonstration by the Detroit Linguistics Club.*

## X. FOR SUPERVISING ENGLISH PROGRAMS

*Chairman:* Dorothy Knappenberger, Tulsa, Oklahoma  
 Supervisors of the language arts in public schools will report on techniques they have used to effect changes in programs.

*Discussants:* Lois M. Grose, Pittsburgh Public Schools  
 Helen Tangeman, Cincinnati Public Schools  
 Donald Perryman, Los Angeles City Schools

## XI. FOR FRESHMAN ENGLISH

Five presentations of "The Best Thing I Do in Freshman English"

Thomas Wetmore, Ball State Teachers College  
 Anne Campbell, Prairie View A. and M. College, Texas  
 John M. Murphy, University of Oklahoma  
 Robert Hume, University of Nevada  
 Robert C. O'Hara, University of Minnesota

## XII. FOR ENCOURAGING CRITICAL THINKING

*Chairman:* Brother Anthony Frederick, St. Mary's University, San Antonio, Texas  
*Speakers:* "Critical Thinking in the Elementary School," Helen Kyle, University of Colorado  
 "Critical Thinking in the Secondary School," Loretta Scheerer, Redondo Beach, California  
 "Critical Thinking and Freshmen in College," Jewell Wurtzburgh, University of Oklahoma

## XIII. FOR TEACHING METHODS OF TEACHING ENGLISH

*Chairman:* Agnella Gunn, Boston University  
*Speakers:* Francis Shoemaker, Teachers College, Columbia University  
 Teachers of Methods of Teaching English are invited to participate in a workshop which will meet Thursday afternoon, Friday noon, and during this session on Friday afternoon.

## XIV. FOR USING CONTEMPORARY LITERATURE

*Chairman:* Geri LaRoque, Evanston Township High School  
*Speakers:* "Modern Novels," Sallie Marvin Gruwell, Tulsa, Oklahoma  
 "Modern Poetry," Samuel Poor, Kansas City Art Institute and School of Design  
 "Modern Drama," Mrs. Edgel N. Marston, North High School, Denver, Colorado

## XV. FOR IMPROVING READING THROUGH THE TEACHING OF LITERATURE

*Chairman:* Hardy Finch, Greenwich, Connecticut  
 Demonstration of the preparation of a class for a literary experience,  
 Bertha Handlan Campbell, Denver Public Schools



**WELCOMES YOU**

to the

**49th Annual Meeting**

of the

**NATIONAL COUNCIL OF TEACHERS OF ENGLISH**

**November 26-28**

**HEAR** *addresses by nationally known authorities*

John Ciardi  
Edmund Fuller

Joseph Mersand  
Gilbert Seldes

Elizabeth Janeway  
George N. Shuster

**PARTICIPATE** *in timely and lively discussions for*

Elementary Teachers

Secondary Teachers

College Teachers

## PRE-REGISTRATION FORM

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**Mrs.**  
**Miss**

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School or College

School address

### Position

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**\$2.00**



(Save a dollar by pre-registering now. Registration at the convention will be \$3.00)

(Check entree desired)

1. Annual Banquet
2. Books for Children Luncheon
3. CCC Lunch
4. Journalism Luncheon
5. PRR-Amities' Breakfast
6. Annual Luncheon

(Filet of beef

☐ Friday☐ \$6.00

## 2. Books for

(Veal cutlet)

☐ Friday

\$4.00 ☐

### 3. CCC Lunch

(Broiled chicken)

☐ **Friday**\$4.00 ☐

#### 4. Journalism

Meat

☐ Friday

\$4.00 ☐

## 5. PRR-Affiliates

### Bacon and eggs

### Saturday

☐ \$3.00

## 6. Annual Luncheon

## Hamm steak

**Saturday**

\$4.00 ☐

**ATTEND THE RECEPTION FREE!**

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**Detach this blank, complete and mail with your check to:**

**Dr. Roy Ludtke**  
School of Education  
University of Colorado  
Boulder, Colorado



# **HOTEL RESERVATION BLANK** **NATIONAL COUNCIL OF TEACHERS OF ENGLISH** Denver, Colorado, November 26-28, 1959

HOTEL	SINGLES	DOUBLES	TWIN BEDROOMS	TRIPLE BEDROOMS
Brown Palace	\$ 9.00	\$14.00	\$14.00	\$17.00
Cosmopolitan	10.00	14.00	14.00	17.00
Shirley Savoy	7.50	12.50	12.50	15.50

Please reserve \_\_\_\_\_ room(s) for \_\_\_\_\_ person(s).  
 Will arrive \_\_\_\_\_ at \_\_\_\_\_ a.m. Will depart \_\_\_\_\_ at \_\_\_\_\_ a.m.  
 (date) (date) p.m. (date) p.m.

Please make hotel reservations noted below:

First choice: \_\_\_\_\_ Hotel  
 Second choice: \_\_\_\_\_ Hotel  
 Third choice: \_\_\_\_\_ Hotel  
 Room(s) will be occupied by: \_\_\_\_\_  
 NAME ADDRESS CITY & STATE

(Please make reservations by November 10, 1959.)  
 Single rooms are limited in number; we suggest sharing twin rooms, when possible.  
 MOTELS: If you desire motel accommodations, please check: ☐ Approximate rate: \$ \_\_\_\_\_.

SIGNED \_\_\_\_\_ ADDRESS \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

HOUSING CHAIRMAN  
DENVER CONVENTION AND VISITORS BUREAU  
225 WEST COLFAX AVENUE  
DENVER 2, COLORADO

National Council of Teachers of English  
Convention

Place  
4¢  
stamp

## XVI. FOR TEACHING ENGLISH TO THE SLOW LEARNER

*Chairman:* Robert Hogan, University of California

*Speakers:* "Writing and Speaking," Lavinia McNeely, Louisiana State Department of Education

"Literature," Morris Kwit, New York City Public Schools

"Reading," Joseph Gainsburg, New York City Public Schools

## XVII. FOR USING CHILDREN'S EXPERIENCES AS THE SOURCE OF LANGUAGE INSTRUCTION

*Speakers:* "Children's Experiences and Language Instruction," Marie M. Hughes, University of Utah

*Panel Discussion of the topic*

*Discussants:* Alma Stegall, Virginia State College

Bertha Stephens, Denver Public Schools

Louise Beltramo, State University of Iowa

Myrtle Townsend, Camden County Public Schools, Camden, New Jersey

## XVIII. FOR USING PAPER BACK BOOKS

*Chairman:* Mabel Noall, Boston University

*Speakers:* "In the Junior High School,"

"In the Senior High School,"

"In Colleges," Jerry Weiss, Pennsylvania State University

## FRIDAY EVENING, NOVEMBER 27

## Annual Banquet, 7:00 p.m.

*Presiding:* James R. Squire, University of Illinois, Associate Executive Secretary, National Council of Teachers of English

*Address:* "Modern Fiction and the English Teacher," Edmund Fuller, Novelist, Critic, Editor

*Address:* Elizabeth Janeway, Novelist

## SATURDAY MORNING, NOVEMBER 28

## PRR-Affiliate Breakfast, 7:45 a.m.

For all NCTE Public Relations Representatives and Officers of NCTE affiliates

*Special Note:* During the breakfast, a member of NCTE's Commission on the Profession will be seated at each table. Brice Harris and his committee members will lead discussions about some problems significant to the profession. All tables will be speakers' tables!

*Presiding:* J. N. Hook, Executive Secretary, National Council of Teachers of English

## SECTION MEETINGS, 9:00-11:15 a.m.

## Elementary Section

*Chairman:* Elizabeth Guilfoile, Cincinnati Public Schools

## COLLEGE ENGLISH

## Secondary Section

- Chairman:* Richard Corbin, Peekskill High School, New York  
*Speakers:* "Vocabulary in an Expanding Universe," Lee C. Deighton, Vice-President, The Macmillan Company  
"Humanities in Your Pocket," Freeman Lewis, Vice-President, Pocket Books  
"English in a Community of Conflicting Interests," Helene W. Hartley

## College Section

- Chairman:* George Arms, University of New Mexico  
*Subject:* "The Abolition of Freshman English as Currently Taught"  
*Speakers:* Warner G. Rice, University of Michigan  
Albert R. Kitzhaber, University of Kansas  
*Discussion*

SATURDAY, NOVEMBER 28

Annual Luncheon, 12:30-3:00 p.m.

- Presiding:* Joseph Mersand, Jamaica, New York, High School, President, National Council of Teachers of English  
*Speaker:* "How Does a Poem Mean?" John Ciardi, Poet, Translator, Editor, Publisher, Teacher; President, College English Association  
*Introduction of New Officers*

Adjournment of the 1959 Convention

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## The elimination of Freshman English

—as it is now taught—

will be the topic of discussion in the College Section meeting at the

## 1959 NCTE Convention in Denver

## Rebuttal

### "THEY AIN'T HEAVY, CHAIRMAN; THEY'RE MY FRESHMEN"

MARGARET E. ASHIDA AND DANIEL W. BERND

*The authors, who disagree with their senior colleague, assure us that both Professor Knoll and the departmental atmosphere favor such disagreement. Mrs. Ashida took her B.A. and M.A. at the University of Nebraska, where she is now Supervisor of Remedial English. Mr. Bernd, with B.A. from Stanford and M.A. from Nebraska, has published a short story in Prairie Schooner that has been reprinted.*

While nobody could argue very much with Robert Knoll's contention in "Whence the New Professors?" (*College English*, November 1958) that we ought to pay more attention to good teaching at the freshman and sophomore levels, his article has the dubious virtue of being right for the wrong reasons.

First, a word about the rather curious language Mr. Knoll uses. Speaking of the widening program of graduate fellowships, Mr. Knoll says that "promising seniors" are "bribed" into graduate school. Now, Mr. Knoll may think that \$1500 to \$1800 is in the nature of a "bribe," but such a word in this inflated age borders on the ludicrous. If graduate students are "bribed" by the amount they get, then the teaching profession is indeed in a bad way. We not only sell our souls, but we aren't even smart enough to get a good price for them.

Second, Mr. Knoll's major premise is not admissible. His claim that the beginning courses are taught by "the least prepared, the least experienced, the least committed members of our departments" does not square with the facts. He admits that "of course we all know who the good teachers on our faculties are. . . ." We agree; but the best teachers of "elementary students" are actually the ones whom Mr. Knoll describes as the "unwashed." Anybody who knows anything at all about college English departments knows that the graduate students are, by and large, better teachers of freshmen than are their academic superiors. The reasons for this are not very difficult to discover. In the first place, graduate students have not yet been ground down by the publishing mill and the pressure of university politics. Not so very far re-

moved from that time when a brave, new intellectual world was opened up to them, they still retain enough of that enthusiasm to communicate it to their students. In the second place, graduate students are somewhat more diffident about cheating their students than are those more hardened professors who conscientiously neglect their teaching in order to scramble after promotion. Given the present system, Mr. Knoll is right that graduate students "ought" to neglect their teaching, but in point of fact not many of them do, by comparison with their senior colleagues.

On what evidence does Mr. Knoll refer to those who now teach freshmen and sophomores as "the least prepared, the least experienced, the least committed"? A contradiction arises, as Mr. Knoll fobs off those unfortunates who are forever doomed to lower ranks as "the least professional" and as "poor souls." These teachers are the ones who do the best work with freshmen and sophomores and they are indeed among the "unwashed"—unwashed by the balm of just reward for having neglected their own advancement in favor of doing a good job of teaching. Because we do not now recognize such teachers, we are therefore apt to find them in the lower ranks. Where else would they be?

We quite agree with Mr. Knoll that the academic brass ought to teach freshmen. It would be only just, inasmuch as high-salaried professors get a great deal of their money from the freshman and sophomore programs. English departments are rather feudal in this respect. We graduate students toil in the vineyards in order that scholars may work in their towers, and a little swinking amongst the "unwashed" might lead professors to have a greater re-



spect for our work, which earns them their bread and butter and martinis.

We teach freshman English because we want to aid in the intellectual initiation of our students, and we feel privileged to have been asked to do so. We want to impart to the beginning students the knowledge,

discipline, and intellectual excitement which we share. And we respect our senior colleagues enough to want to prepare our freshmen thoroughly for their own advanced work—work which these young students may later take up partially because they see that we like ours.

### GIBSON ON PERRINE

JAMES W. BYRD

*Associate Professor at East Texas State College, Dr. Byrd has degrees from Troy State and Peabody, and has published articles on folklore and on the Negro novel.*

Walker Gibson's "A Survey of Poetry Texts" (*College English*, February 1959) does a disservice to your readers who are concerned about being *teachers* of poetry. I read his article carefully after I saw the absurd remarks he made about Laurence Perrine's *Sound and Sense*, the only text I've found that makes teaching poetry a pleasure.

The reviewer's petulant pen wrote: "The editor's muddy-mindedness probably appears most dramatically in his inspirational chapter. . . ." *Muddy-mindedness*? If there is a writer on poetry who is concerned with semantics, it is Perrine. Simplicity and clarity of language are the strong points of the text. As for "these dreary remarks"—I evidently haven't read the chapter (or part of a chapter) which the reviewer found time to read, for I find Perrine's discussions to be entertaining, informative, and frequently witty.

Gibson should have been honest with the reader about his strong, two-fold bias on poetry texts. A close look at his article reveals: (1) He is determined to have a historical approach, although there is no indication of what he might mean by *historical* approach. The books he condemns are "determinedly non-historical," frankly

non-historical," or "the extreme of the antihistorical." (2) He wants nothing but reprinted poems. He views with distaste *all* "scholarly-critical reading, questions and analyses." This bias is never admitted; it can only be deduced from his praise for the anthologies with "no interpretation, no method," the "pure" anthology with "the editor . . . absent from view."

Actually, he merely likes to count—both poems and poets. ("This handsome book . . . is larger, longer, with more poems . . . by more poets . . .") If a teacher is only going to be concerned with quantity, he doesn't need a reviewer's help; advertisements showing the table of contents will suffice.

To stoop to the level of loaded language that Gibson uses, his entire article shows only a feline pedantry with no indication that he has an awareness of, or concern for, the problems of teaching poetry to a non-poetry-reading generation of students. Perrine does, and he knows that it has little to do with the *number* of poems in the text.

Gibson's article has been useful, however; his condemnation convinced me I should send for a copy of Fred Millett's *Reading Poetry*, which he sees as "a very thin affair all round." It must be good, too.

### GAWAIN AND THE GREEN KNIGHT

JOHN S. LEWIS

*With a B.S. from Kansas State, Mr. Lewis is an assistant instructor at the University of Kansas.*

Mr. William Goldhurst's article in *College English* (Nov. 1958) is a valuable contribution to the interpretation of *Sir Ga-*

*wain and the Green Knight* and the technique of "juxtaposing or combining—opposite and contrary moods, characters, set-

tings and action" which he has noted may be evidenced further in the traditional symbolism attached to the colors of green and gold. Professor Northrup Frye (*Anatomy of Criticism*, p. 200) reminds us that the colors of green and gold traditionally symbolize vanishing youth. I do not believe that this symbolism has been mentioned in connection with *Sir Gawain and the Green Knight* before. The symbolism, however, is striking because the poet tells us that all the people in the hall were "in their prime of life" (v. 55) and that Arthur himself was "so jolly in his youth and somewhat boyish" (v. 86). The poet skilfully characterizes Arthur as preferring the active life. He was a man in the full bloom of youth who

loved less  
Either to lie or to sit a long while.  
So stirred the young blood within him  
and his restless brain. (vv. 87-89)

The appearance of the Green Knight startled the company but must also have reminded the people in the hall that youth and conviviality are short-lived, that happiness, even at Arthur's court, is transitory. The juxtaposition of the youthful king and company and the Green Knight is, I believe, another example of the poet's skill in counter-balancing opposite moods.

(I have used J. R. R. Tolkien and E. V. Gordon's edition of *Sir Gawain and the Green Knight*, Oxford: The Clarendon Press, 1925. The translations are, of course, my own.)

### "THE REASON . . . IS BECAUSE"

SHERIDAN BAKER

*Author of articles on Alan Paton (CE), Fielding (PMLA), and scholarly style (AAUPB), editor of Shamela Andrews (1953), and published poet (NY, UKCR), Dr. Baker is an assistant professor at Michigan. He took all his degrees at Berkeley.*

Mr. Robert C. Pooley upholds this time-honored anomaly (*College English*, XVIII, 1956, 110-111) on the grounds that, since it is, it's right. "Should the rule not be rewritten thus [he concludes]: 'The reason you should not begin a noun clause with *because* is because your composition teacher won't like it?'" He notes that Locke used it several times in *An Essay Concerning Human Understanding* (1690), a "fact that would seem to rule out *inherent* redundancy," Locke being of keen and logical mind. He cites two other examples in high places, and two in places not so high.

But even *bonus dormitat Homerus*. The construction is, alas, inherently redundant. It is an excrescence left by the collision of two choices: (1) *the reason was*, and (2) *because*. Reason is the culprit, not the *because* or the *that* over which Mr. Pooley

scolds his opponents. Delete *the reason . . . was*, and every one of Mr. Pooley's examples improves—at least they are all three or four words shorter. I exhibit only his most distinguished sample (one suffering some redundancy of the *be's*, by the way); try it with and without the words I have bracketed: "In general it may be said that [*the reason why*] scholasticism was held to be an obstacle to truth [*was*] *because* it seemed to discourage further inquiry along experimental lines" (Basil Willey, *The Seventeenth Century Background*, 1934). Usage is a paltry and lathered virtue, I'm afraid. Reason and sweet economy are better. Mr. Pooley, of course, may write as he pleases, but it seems a shame for him to teach his students to overflow, and for the wrong reason.

### Cf.

Wolf von Eckardt's illustrated "The All But Lost Art of Handwriting," in the September issue of *Horizon* with Dr. Freeman's article in this number of *College English*.

# Councilletter

## THE REPORT ON BASIC ISSUES

With your magazine this month you will find a supplement of considerable significance: *The Basic Issues in the Teaching of English*.

In 1958, with financial support from the Fund for the Advancement of Education, leaders of four professional organizations cooperated in attempting to define the issues that need to be solved if English teaching is to be made as effective and stimulating and helpful as possible. The organizations were the NCTE, the American Studies Association, the College English Association, and the Modern Language Association.

The twenty-eight participants met in four sessions, of several days each, in New York. Their assignment was not to solve problems but to agree what the problems are, because an accurate diagnosis must always precede any cure. Debate, although always friendly or at least polite, was often warm. Here were twenty-eight men and women of varied training, varied experience, representing teachers and administrators in elementary schools, secondary

schools, and colleges. Here were many points of view. Yet underlying all the differences of opinion was a sincerely shared conviction that from the deliberations could come clarification that would serve well the profession and therefore everyone who attends our schools.

As you read the basic issues in the supplement, you yourself are likely to disagree with what the twenty-eight finally decided to put down. You may believe that an emphasis here is wrong, that a statement is slanted unfairly, that some issues really are not issues, that others were not retained in the final draft. You may be angered by some things that you read.

Not all the NCTE representatives agree completely with every word or every nuance, but they do agree that here is a document representing the thinking of informed and vitally interested professional leaders, a document that deserves wide distribution to stimulate thought and action aimed at resolving as many of the basic issues as possible.

## THE CONVENTION

CIARDI, FULLER, MERSAND, SHUSTER, WELTY

Headline speakers for the Denver NCTE Convention, November 26 to 28, will be three well-known authors and critics, the President of NCTE, and the President of Hunter College. (That really makes five well-known authors.)

President Joseph Mersand, who will share the Thursday night general session rostrum with President George N. Shuster, has chosen "English Meets the Challenge" as the theme of this year's convention, and will develop that topic in his talk.

President Shuster, a native of Wisconsin, was educated at Notre Dame and Columbia, and has been accumulating honorary degrees so rapidly that he can now put

most of the alphabet after his name. From 1920 to 1924 he was head of Notre Dame's Department of English, but New York has claimed him since that time. In addition to holding teaching and administrative posts, he has been an editor of *The Commonwealth* and an extremely active worker in international education. Among his books are *Cultural Cooperation and the Peace* (1952), *Religion Behind the Iron Curtain* (1954), and *In Silence I Speak* (1956).

Those attending the Annual Banquet (Friday evening) will hear Eudora Welty and Edmund Fuller. Miss Welty is a Mississippian who graduated from the University of Wisconsin. She started writing as

a child and first broke into print in a little magazine in 1936. Her first full-length novel, *Delta Wedding* (1948), made her famous. Other books include *The Golden Apples* (1949), *The Ponder Heart* (1954), and *The Bride of Innisfallen* (1955). Twice she has won the O. Henry Memorial Prize for short stories.

Edmund Fuller, critic and novelist, was born in Delaware. *A Star Pointed North* is one of his best-known works. His books and articles on American history and folklore have made him a recognized authority in these fields.

John Ciardi, poetry editor of the *Saturday Review*, will be the main speaker at

the Annual Luncheon (Saturday). Still in his early forties, Ciardi has an impressive background as a teacher and writer. In 1948, at the age of 32 and without a doctorate, he was a Briggs-Copeland assistant professor of English at Harvard. Even before that, he had started his annual lectures at the Bread Loaf Writers Conference. His books of poems have been coming out regularly since 1940, and his controversial *SR* articles on poetry, and a forthcoming new book on the reading of poetry, are adding to his stature as well as to popular interest in the man.

—from the March Councilgram

### DO YOU AGREE WITH THE FOLLOWING STATEMENTS?

The NCTE Committee on Evaluation of Pupil Performance invites readers of *College English* to participate in a nationwide poll of teacher-opinion relating to the moot issue of "standards." In its efforts to clarify the purposes of evaluation of pupil performance at each level of education (elementary, secondary, and college), the committee seeks first to find out where, at each of the three levels, there is common agreement in basic point of view and where there is wide divergence of opinion. The committee, therefore, welcomes *your* point of view. Please encircle the answer to the right and send unsigned to the chairman of the committee, Mrs. Luella B. Cook, Box 127, Route 3, Wayzata, Minnesota.

#### DO YOU AGREE THAT

1. Pupils at all levels vary widely in potential for growth? ..... Yes No
2. Not all pupils, at any grade level, can be expected to achieve the same degree of mastery of English fundamentals? ..... Yes No
3. Life presents many situations in which only those who can meet specific requirements of skill and knowledge demanded by the situa-

tion should be expected to assume responsibility for meeting that situation? ..... Yes No

4. Children at a very early age should be introduced, through appropriate learning experiences, to the concept stated above (No. 3)? ..... Yes No

5. Premature attempts to enforce fixed standards may retard growth? ..... Yes No

6. Concern with the meeting of specific standards should increase gradually from kindergarten to college? ..... Yes No

7. Complete disregard of the need to meet objective standards is a serious weakness in any school program? ..... Yes No

8. So-called "grade standards" in elementary school are no longer tenable? ..... Yes No

9. The traditional marking system at the secondary level no longer meets adequately the needs of modern education? ..... Yes No

10. Colleges should assume full responsibility for selecting students to be admitted to their courses? ..... Yes No

## News and Ideas

IF YOU HAVE BEEN AIRING YOUR own perfect detective-story plot at parties recently, you should be interested in the offer of Dodd, Mead to pay \$3000 for the best mystery-suspense novel written by a college professor (i.e., faculty member). Contest closes on 1 December.

THE UNIVERSITY OF VIRGINIA will hold an exhibition this fall containing "all of Faulkner's published works, all of the available original Faulkner manuscripts, and a quantity of material never before publicly shown"—says the handout. The exhibition, which will be opened by the University's new President Edgar F. Shannon, former associate professor of English, celebrates the publication of Faulkner's *The Mansion*, last in *The Hamlet-The Town* trilogy, and, in a way, Mr. Faulkner's purchase of a house in Charlottesville.

THE 23-YEAR-OLD *WESTERN REVIEW* is merging with San Francisco's *Contact*, but Professor Ray B. West of S.U. Iowa will continue as an editor.

SEND YOUR MANUSCRIPT BOOK OF poems to the University of Nebraska Press's First-Book Poetry Series, where it will be judged by Karl Shapiro, Bernice Sloté, and James E. Miller for possible publication.

CARNEGIE TECH CONTINUES ITS cooperative work with high-school teachers under FAE and Mellon grants whereby two teachers of English and History will be exchanged between the Institute and the schools to help develop Advanced Placement procedures.

ONE OF THE BEST ACCOUNTS OF the creative process at work is W. D. Snodgrass's "Finding a Poem" in the Spring 1959 *Partisan Review* (which also features another Diana Trilling confessional, this time on Allen Ginsberg's show at Columbia). Snodgrass (Cornell) shows how a passable poem he wrote was really "sentimental and insincere" compared to what he needed to say, and how more experience, coincidental

thinking, and shaping resulted in a good poem, "Heart's Needle, vi"—"after dozens and dozens of intervening versions."

NCTE'S COMMITTEE ON INTERNATIONAL cooperation has compiled a helpful list of associations of English teachers abroad for use in exchanging letters, information, books, and periodicals. Write Professor R. C. Simonini, Longwood College, Farmville, Va. for a copy.

THE SPEECH ON THE M.A. IN Teaching degree at Harvard delivered by Assistant Dean Judson T. Shaplin (School of Education) at the 1958 NCTE convention has been printed in *The English Leaflet*, bulletin of the New England Association of Teachers of English, for Jan.-Feb. 1959.

SMITH COLLEGE HAS ESTABLISHED a fund in honor of retiring Professor of English Esther Cloudman Dunn to honor outstanding classroom teaching. Some of Miss Dunn's 4000 former students have already contributed or pledged \$20,000.

"WHO SAYS TEENAGERS DON'T read? A nation-wide survey just completed finds two out of three American teenagers "currently reading a book" other than a schoolbook. Compared with recent figures on adult reading, this indicates that teenagers out-read the adult population nearly four to one. They read magazines and newspapers, too—and still find time to watch about two hours of television a day. These are among recent findings of the nation's largest youth poll—the Institute of Student Opinion, sponsored by Scholastic Magazines, Inc. . . . According to the 10,149 teenagers polled, their main source of books is libraries. Asked where they got the last book they read, nearly two-thirds replied 'public library' or 'school library.' But they buy books, too—lots of them. 26% reported buying a book—either paperbound or hard-cover—during the preceding thirty days."



# Books

## GORGEOUS GALLERIES OF GALLANT INVENTIONS: ANTHOLOGIES OF THE LITERATURE OF THE RENAISSANCE

ROBERT E. KNOLL

*Well known to steady readers of College English for his articles on teaching Faulkner, on recruiting teachers, and on revising themes, Dr. Knoll is also the author of the textbook Contrasts (1955) and the biography of Robert McAlmon (1957), and he is working on a book about Ben Jonson's plays. His degrees are from Nebraska and Minnesota; he is an associate professor at Nebraska.*

### I. POETRY AND PROSE OF THE ENGLISH RENAISSANCE (1509-1660)

1. J. William Hebel and Hoyt H. Hudson, eds., *Poetry of the English Renaissance 1509-1660* (Appleton-Century-Crofts, 1929, 1068 pp., \$6).

2. J. William Hebel, Hoyt H. Hudson, Francis R. Johnson, and A. Wigfall Green, eds., *Prose of the English Renaissance* (Appleton-Century-Crofts, 882 pp., 1952, \$6).

3. Roy Lamson and Hallett Smith, eds., *Renaissance England, Poetry and Prose from the Reformation to the Restoration* (Norton, 1942, 1956, 1123 pp., \$7.25).

### II. PROSE AND POETRY OF THE SIXTEENTH CENTURY

1. George Reuben Potter, ed., *Elizabethan Verse and Prose (Non-Dramatic)* (Holt, 1928; rev. ed., 1939, 615 pp., \$6.75).

2. Hyder E. Rollins and Herschel Baker, eds., *The Renaissance in England* (Heath, 1954, 1014 pp., \$7.75).

3. Norman E. McClure, ed., *Sixteenth-Century English Poetry* (Harper, 1954, 633 pp., \$6). Karl J. Holzknecht, ed., *Sixteenth-Century English Prose* (Harper, 1954, 616 pp., \$6).

4. J. William Hebel, Hoyt H. Hudson, Francis R. Johnson, A. Wigfall Green, and Robert Hoopes, eds., *Tudor Poetry and Prose* (Appleton-Century-Crofts, 1953, 1375 pp., \$7.50). (This consists of the Tudor Sections of Hebel-Hudson, *Poetry and Prose*, bound together.)

5. Roy Lamson and Hallett Smith, eds., *The Golden Hind* (Norton, 1942, \$6.45; rev. ed., 1956, 866 pp., \$6.75). (This con-

sists of the first 839 pp. of *Renaissance England*).

### III. PROSE AND POETRY OF THE SEVENTEENTH CENTURY

1. Robert P. Tristram Coffin and Alexander M. Witherspoon, eds., *Seventeenth-Century Prose and Poetry* (Harcourt, Brace, 1929, revised 1946, 807 + 310 pp., \$7).

2. Helen C. White, Ruth C. Wallerstein, and Ricardo Quintana, eds., *Seventeenth-Century Verse & Prose, Vol. I, 1600-1660* (Macmillan, 1951, 498 pp., \$4.90).

3. Roberta Florence Brinkley, ed., *English Poetry of the XVII Century* (Norton, 1936, rev. ed., 1942, 672 pp., \$2.95). *English Prose of the XVII Century* (Norton, 1951, 919 pp., \$2.95).

4. M. A. Shaaber, ed., *Seventeenth-Century English Prose*, (Harper, 1957, 480 pp., \$6).

5. R. C. Bald, ed., *Seventeenth-Century English Poetry* (Harper, 1959, 590 pp., \$7.50).

6. Hebel, Hudson, et al., *See Above, I.*

7. Lamson, Smith, *See Above, I.*

One might as well admit first as last that the making of anthologies is an activity of the first scholarly importance. If we say in our sophistication that Hebel-Hudson adds nothing to the world's knowledge, we forget that books like this form the taste of a generation. These books continue to be the arbiters of taste; and for the most part, they are the judges that confer literary immortality. When we want to know something about Thomas Tusser, before we trot

off to the library for the Complete Works, we look first in the anthologies. If we want a characteristic poem by Abraham Cowley, we take it from the collections editors have made for us. Life being short and academic leisure—at least where I live—being only a noble ideal, the Tennyson specialist curious about a minor Elizabethan knows he must take the short-cuts he can. Thus the profundity and the acumen of these and similar editors have a critical (if you allow me a pun) importance. The excellence of their books has an import to the whole intellectual community out of proportion to the respect generally given them.

In order to keep some order in the discussion of them that follows, I want first to consider the five sixteenth-century anthologies. Next I want to speak of the volumes devoted to the first half of the seventeenth-century. There are six of these, counting the appropriate sections of Lamson-Smith and Hebel-Hudson. Thinking judgments more important in an essay of this kind than detailed evidence, in the interests of readability I have foregone minute and extended comparisons, though I have made them in private. (Indeed before I started this comparison, I did not know that I cared so strongly about so many writers!)

Though the selections in the anthologies duplicate one another in some degree, each book has its own character. Potter (1928, 1939) strikes me as a little out of it; certainly his selections don't reflect modern tastes and concerns. He prints less of each writer than other anthologists do, and those pieces he chooses are not always the most interesting to us. Long on lyrics, he is short on longer, philosophical poems; and though he gives some twenty-five pages to Shakespeare, he prints the usual sonnets and songs, giving only a nod to *Venus and Adonis* and a glance to *Lucrece*. The great advantage of this book to my way of thinking is its inclusion of the complete *Astrophel and Stella*. The second half of this volume is prose. Curiously the editor conceives of "Elizabethan prose" more narrowly than he does "Elizabethan poetry." Though he prints Wyatt and Surrey, he begins the prose with Castiglione (1561). The poetry ends with Donne and

Jonson; the prose with Dekker; in an appendix (added in 1939) he gives pieces of Donne's *Devotions* and Jonson's *Timber*. The general criticisms of this volume are two. It provides no general information except that in the very sketch footnotes. I miss the helpful biographical and bibliographical data available elsewhere. The second criticism is perhaps more important. Potter gives no authority for his texts, except by way of acknowledging a general debt to the standard editions of his time. One's confidence is not invited. This is, I think, the least satisfactory of the anthologies.

Lamson-Smith (1942, 1956 invites more confidence. The sources from which its selections are printed can usually be discovered in footnotes; but even so, the text appears to be a great deal more eclectic than that in other anthologies. Essentially a collection of Elizabethan lyrics, its few pieces of prose have been chosen with taste, though More's *Utopia* and the prose romances are excluded since these are said to be available in cheap complete editions. One wonders how wise it is to construct a period anthology expecting it to be supplemented by a number of other volumes. Since all courses will require a Complete Spenser and a Complete Shakespeare, should a teacher also ask for Complete Fiction? I doubt it. If sound pedagogically, this system hardly makes the basic anthology a useful "reference tool." In the Lamson-Smith headnotes, which are especially full and well written, there are constant references to works inconveniently left out of this book. As an anthology of poetry beginning with Skelton and ending with Jonson and Donne, Lamson-Smith is conservative; and this is rather a surprise considering Professor Smith's alertness to the critical world we live in. He prints none of Fulke Greville nor of Sir John Davies, but he represents Drayton with bits of *England's Heroical Epistles* and the *Poly-Olbion* as well as with sonnets. I am glad to see a generous assortment of sonnets from Sidney and an unabridged *Hero and Leander*. (Why doesn't somebody print a bit of Chapman's continuation of that? It would be useful pedagogically.) Though Chapman's *Homer* is here, little other verse translation finds a place.

In a collection of prose I am grateful for the little of Raleigh's *History* and Hooker's *Laws* which somehow had got left out of the earlier edition. All of Sidney's *Apology* is still here, but I miss the sections from the *Arcadia*. This 1956 edition contains more Spenser and less Shakespeare than earlier, and I do not think the change an improvement. To understand Spenser one must read the *Faerie Queene*, and Shakespeare's miscellaneous poems are relatively inaccessible since they are usually dropped from the *Selected Plays* undergraduates so often buy. By and large this is the smallest of the recent collections, but the editors have kept a decent proportion among their charges. Its chief virtues are its bibliographies, its first-rate introduction, and its notable beauty. It is addressed primarily to undergraduates.

McClure (1954) is addressed to more advanced students; and in attempting to gather "fresh" material, succeeds in being rather eccentric. As a matter of fact I am not sure that "freshness" in a volume of this kind is a virtue. Before we get off into the byways, we had better know the main road thoroughly. McClure gives us twice as much Tusser as anybody else, two to three times as much Southwell, a great deal of Fulke Greville (including 85 stanzas of "An Inquisition on Fame and Honour"—anthologies are barometers of taste as well as arbiters), and none of *Orchestra* though a bit of *Nosce Teipsum*. Drayton is represented only by sonnets. *Hero and Leander* is lamentably butchered. Ten pages of Dunbar (a Scot) open the volume, but there are only five pages of John Skelton. Of the six hundred pages at his disposal, McClure gives one hundred to Spenser and Shakespeare. This quantity does neither poet justice, yet it is far too generous if it is here to pie : out the total picture. If Shakespeare and Spenser are to be included at all, Rollins-Baker has kept a juster proportion. McClure excludes Donne and Jonson as belonging in the next century. This volume is not so singular that a decent course cannot be taught from it, nor so peculiar that information cannot be got out of it; but it invites us to stray from the straight and narrow.

All possible users of this book ought to be warned to examine its general introduc-

tion and headnotes carefully, for they are filled with controversial generalizations. In one headnote I find: "The Elizabethans believed that history was a mirror in which the present might see and learn the patterns of conduct that had brought happiness or unhappiness in the past" (p. 93). This is hardly helpful. What one should find is, "Since the Elizabethan believed that history was providential, he thought that the will of God could be read out of the past." It is this concern for divine purpose that sets the Elizabethan apart from the Modern. The General Introduction, it seems to me, is at once too specialized and too simple. The author discusses the development of verse forms (independent of poets, incidentally; is this *Geiste geschichte*?) to simply for the specialist and too specifically for the novice.

The companion to McClure, edited by Holzknecht (1954), is somewhat better. In the forty pages of introduction at his disposal, Holzknecht gives some account of the major prose forms of Elizabethan times. If he fails to distinguish very carefully between documentary and literary importance, he nevertheless provides us with a readable history. One may of course quarrel with him in matters of proportion in the headnotes, but they give important biographical details and fine bibliographies. The wisdom of the selections is what one questions most. More than fifty different writers are represented, including such minor (literary) figures as Whitford, John Knox, Laneham, Robert Peterson, Whetstone, and Reginald Scot. Rather surprisingly, rogues stories and colloquies from school books find a place where "literary excellence has been the basic criterion of selection" (p. xv). If we are going in for quasi and sub-literary figures, I'd like to see a speech by Queen Elizabeth; her addresses make better reading than John Knox. Though the editor includes a number of historians, he finds no place for Raleigh's *History* (I know it was published in 1614); and though he gives us translations of Thomas à Kempis, Guazzo, and even *Il Galatea*, he omits Florio's Montaigne and Berners's Froissart. Hooker gets only ten pages, the *Arcadia* less than that, and Sidney's *Apologie* is ruined with violent cuts. This volume is not so much a literary

anthology as it is cultural history with illustrations from contemporary texts. It seems to me that Holzkecht has got literature and historical sociology mixed up.

McClure and Holzkecht take great pride in their texts. They reproduce the old spelling and punctuation "without apology," because, we are told, "the English language was still immature in the sixteenth century" (pp. xv-xvi). One may wonder if "immature" is a felicitous word for the language of the Book of Common Prayer, the Bible, Hooker, and Shakespeare. Now we cannot be too grateful for accurate texts, however much we ourselves may dislike the drudgery of preparing them. But we can, I think, have real reservations about the wisdom of reproducing archaic spelling and punctuation in books addressed to the common academic community. The extravagant orthography which suggests "exuberance" to Elizabethan scholars, only disgruntles the general reader and throws up barriers before his understanding. He becomes confused by spelling before he understands the sense. He fails to see the words for the letters and the paragraphs for the punctuation. And even when he penetrates the meaning of the archaicism, the general effect of the archaicism is harmful. The old spelling makes all the old writers look similarly quaint, which they may or may not be, and "often disguises ordinariness," as Holzkecht himself says. Rather than preserving flavor, it imparts a false flavor. When Robert Greene spells *cony* nine different ways in a single pamphlet, the modern reader reacts differently from the way an Elizabethan reacted, if indeed he reacted at all. For the most part the retention of the accidents of archaic printing seems to me pedantry. In preparing texts as in all literary activities, one must not throw out the baby with the bath.

Hebel-Hudson (1929, 1953) and Rollins-Baker (1954) are, I think, the best sixteenth-century anthologies. Though both may be used easily by undergraduates, they can be put with confidence into the hands of the most advanced students as well as one's colleagues. Hebel-Hudson modernizes spelling and punctuation wherever possible; Rollins-Baker tries "to steer a middle course between complete archaicism and thorough-

going (often misleading) modernism." The texts of both are quite satisfactory. These are two different kinds of anthologies. Hebel-Hudson is a simple collection of poems and prose, in clear type with sources clearly indicated. They are not fitted into a critical or historical framework. All editorial apparatus is relegated to the back where it may be consulted as curiosity directs. Though Professor Hoopes's supplementary bibliographies are especially full and helpful, unfortunately this scholarly apparatus leaves a good deal to be desired. The *Poetry* section was first published in 1929 and the notes and bibliographies for the poets were brought up to date in 1952 in a section called "Supplementary Notes." The bibliographies and introductions of the *Prose* section, completed in 1952, incorporate recent scholarship in a single place. The reader must thus consult two headnotes and two bibliographies for each poet and three if the poet is also a writer of prose. Page references from one section to another are not always clear.

The *Poetry* in Hebel-Hudson is superior to the *Prose*, for one finds there no important omissions and no inclusions that cannot be immediately justified. A comparison of the verse in Hebel-Hudson and Rollins-Baker will show the strengths and weaknesses of both. Both are generous in their representation of major poets; they have differences only on the minor figures. Where Hebel-Hudson provides only the famous *Induction* of Sackville from the *Mirror for Magistrates*, Rollins-Baker gives a selection by Churchyard as well. Hebel-Hudson prints twice as much Jonson and three times as much Donne as Rollins-Baker; this is both a blessing and a threat, for both poets more properly belong in the next century, if we must divide our wealth as I suppose we must; at least these anthologies are predicated on that assumption. Hebel-Hudson prints more Greville, Raleigh, and Campion. Rollins-Baker prints more Marlowe (including some translations), Drayton (selections from "Endymion and Phoebe"), Chapman (not only parts of *Homer* but three other pieces), and other important verse translations (Golding's *Ovid*, Harington's *Ariosto*, Stayhurst's *Virgil*). Hebel-Hudson excludes Shakespeare and Spenser, but Rollins-Baker

includes a few of Shakespeare's songs and sonnets for comparative purposes; and it gives a generous collection of Spenser: seven minor poems and four eclogues from the *Shepherd's Calendar*. Both anthologies contain the selections that the centuries have agreed to preserve, and Rollins-Baker has room to include other poems of genuine if less well known merit.

The prose half of Hebel-Hudson contains selections from some thirty figures, most of whom are represented in depth, as they say. I could get along without fifty-one pages of *Euphues*, and I'd like more of the *Arcadia*—but this kind of judgment is scarcely more than a matter of taste. There are really only two or three startling omissions. Where is Holinshed? Where is Roper's *Life of More*? Most important, where are the rhetoricians, Wilson and Puttenham and even Mulcaster? I'd gladly trade off Robert Record (whoever he is) with Robert Ashley and Edward Grimeston to boot for just one of them. Hebel-Hudson does not pretend to be a history; it is a collection of important literary texts, presented without introduction or pedagogical organization. Altogether it is not really as complete as the *Poetry* section, but even so only Rollins-Baker is a better book.

The prose of Rollins-Baker is addressed to the advanced student and contains a good deal more material than Hebel-Hudson. Like Holzknicht, it has more than fifty writers; but both Hebel-Hudson and Rollins-Baker differ from Holzknicht by giving precedence to the established canon over the esoteric. The extras in Rollins-Baker are very useful. Where except in Gregory Smith can one get passages dealing with critical theory by Gascoigne, Webbe, Fraunce, Harington, Campion, Daniel and Ben Jonson side by side? Other inclusions are notable. Jewel's *Apology* is here, and so are some of More's apologetics. One of Colet's sermons is printed too. But even in this wealth I miss two or three items. (This is the prerogative of a reviewer, isn't it?) Where is Raleigh's *History* and Greville's *Life of Sidney* (whatever their dates, they are Elizabethan)? Why was Berner's *Froissart* not included? Though the Marprelate Controversy has bored everybody for three centuries, a sample or two of Martin's prose might have

been added. And surely Hooker deserves more than eight pages in a book of this size and the *Arcadia* more than a dozen. But this is caviling; the selections are first-rate.

Rollins-Baker does not provide a general introduction; alone among the volumes considered here, the editors arrange their selections according to topic. Thus we have Part I, The Historical Setting; Part II, Early Tudor Literature; Part III, The Reformation in England; and finally Part IX, Prose Fiction; and Part X, Miscellaneous Prose. This organization has the great advantage of giving some shape to a multitude of materials, and it helps both the nonspecialist and the student find what they are after. It has some disadvantages. The work of a single figure is scattered. Raleigh is found in five different places, Greene in three, Sidney in at least four, and so on. (An index, lacking in Hebel-Hudson's *Prose*, is provided, fortunately.) Information about a single figure is also found in several places, and the reader must flip pages constantly; one must not give this book to a man without a full quota of fingers for bookmarks. These headnotes are different from other headnotes. They emphasize genre rather than biography. Taken together they provide a kind of running history, with names, dates, and publications appropriately subordinated. There is a great deal to recommend this system, for the study of Renaissance literature more often leads to a consideration of traditions and kinds than to questions of personality; indeed this is one of the great differences between the sixteenth and the nineteenth centuries. The headnotes themselves show the editors' obvious delight—or annoyance—with what they are printing. The erudition this book contains is lightened by a welcome breeziness—for example, about John Leland: "like many a scholar since, he could never shape his mountainous data into a book, and he died insane" (p. 19). In place of footnotes, the editors provide two gigantic glossaries. But even here, like Dr. Johnson they are not afraid to admit ignorance nor show a sense of humor.

All in all, Rollins-Baker is the most satisfactory of these anthologies. It contains generous selections from the indispensable



pieces of literature and a nice collection of important poems and prose pieces not easily obtainable elsewhere. The critical apparatus is full and charming; the editors consistently put first things first. If the book itself is not so handsome as Lamson-Smith, it is better looking than Hebel-Hudson, its nearest competitor. Hebel-Hudson, the second best of the anthologies, is not easy to work with, but the editors' selections (especially the poems) have stood the test of time. Outside the classroom it may be a more valuable reference work than Rollins-Baker, for it does not force an organization on the material it presents. For thirty years, Hebel-Hudson has been the book to beat; and at last, I think, Rollins-Baker has done it.

Among the anthologies of seventeenth-century literature, Coffin-Witherspoon is the old standby, and for several reasons. It is big, and for years it had little competition. Lots of everything is printed in it: it is almost an embarrassment of riches. The prose of the first half of the century (all that I am here concerned with) is represented by something like twenty writers, and the selection from each is gratifyingly full. The editors provide, for example, forty-eight pages of Burton, and thirteen devotions, three full sermons, and cuttings from twenty-two sermons by Donne. Only Hebel-Hudson offers more poetry. Twenty poets including Milton find places, and in an appendix fifteen more are represented by one poem each; a total of thirty-five names appear on the table of contents. This very fullness is the book's greatest weakness; it gives little evidence of critical judgment. History, philosophy, criticism, essays, letters, sermons, meditations, biography, diaries, and all kinds of verse get lumped in together, for the editors conceive of literature almost as broadly as Holzknicht; one is a bit surprised not to find here examples of rogue literature. Personally I should welcome (in a collection of this magnitude) a few pages from Peacham or another writer of Stuart courtesy books. As it stands the volume is useful for general reference, and it is particularly helpful to a teacher who has his own crotchets and wants ammunition with which to defend them. It is as discriminating as an encyclopedia, and as useful.

The general introductions and headnotes are peculiarly perplexing. On the one hand they show that the editors have thought long and deeply on their subject. They contain helpful information and often shrewd critical awareness and real sensitivity. (There are no bibliographies.) On the other hand, their style for most tastes is too affected, too "poetical," and strains too hard after an *O Altitudo*. Often in them one cannot see the solid wood for the trees; frequently one is embarrassed (or amused) by sappiness. This point need not be labored; more than one teacher has rejected this book out of respect for his students' sensibilities. If this editorial matter could be replaced, this would make a first-class textbook.

One is certain that White-Wallerstein-Quintana (Vol. I, 1600-1660, 1951) is the result of dissatisfaction with Coffin-Witherspoon. These editors have substituted discrimination for comprehensiveness. They print only eleven writers of prose, exclusive of Milton, and their selections are relatively short. (Coffin-Witherspoon prints twenty in greater depth.) The editors conceive of literature rather narrowly, and so drop Selden's *Table Talk*, Laud's *Diary*, Howell's *Epistolae Ho-Eliaanae*, and Fuller, but they happily include Davenant's "Discourse upon Gondibert," Hobbes's "Answer," and a sermon of Launcelot Andrewes. Their collection of poetry is quite full and discriminating; they are especially generous with Cowley, Crashaw, and Denham, the so-called "transitional" figures. (Does one detect the hand of the late, lamented Miss Wallerstein?) If a teacher's tastes and convictions correspond with White-Wallerstein-Quintana's, this book is for him; the shape of a course taught from it is pretty much determined and it educates as well as informs. Personally I like bigger collections than this, books with lots of material from which I can choose. Surely one can be discerning and generous at once. The editorial apparatus here is a particular delight, and the general introduction is a triumph. Brilliantly and lucidly written, it has spark and wit and relevance to both the texts at hand and the twentieth-century. In addition to essential biographical and bibliographical information, each headnote keeps the reader's nose firmly to



the text by explication and detailed explanation. Each is a first-class critical essay. (I detect one error in the bibliography; on p. 315, W. Dunn's book is *Sir Thomas Browne: A Study in Religious Philosophy*, rev. ed. 1950. The book attributed to Dunn is by J. S. Finch.) This volume deserves highest praise.

Miss Brinkley's collection of prose (1951) is fuller than White-Wallerstein-Quintana's, but less discriminating. It is, I think, addressed primarily to undergraduates. Especially generous selections are given from Milton (isn't he best consulted in *Complete Works*?), Hobbes, Jeremy Taylor, and Bacon. Altogether some fifteen writers are represented. Curiously none of *Religio Medici* is reprinted though a generous (too generous?) selection of *Hydriotaphia* appears. The difference between major and minor poets is not so marked in this collection as in some of the others. Less room is given to Donne, Herrick, and Marvell, for example, and more to Drummond and Milton (with *Samson*) than one might expect. The general introduction is a workmanlike survey of the customary intellectual movements and influence. It sounds as though it had been written in the nineteenth rather than the twentieth-century. Perhaps Miss Brinkley oversimplifies. Did the King James Bible, for example, "mold the style of" Browne, Taylor, and Milton (that's an interesting grouping, by the way), or is its prose and their prose expression of a similar religious fervor? And a good many thoughtful people, not entirely enamored of the idea of progress, will find something to quarrel with in the last sentence of the introduction. Though no one need be afraid to put this essay in students' hands, one had better explain its purposes to them. Clearly this book is designed for a first introduction to the literature of the seventeenth-century, and some may think its editor underestimates what undergraduates can understand. But altogether it succeeds pretty well in what it sets out to accomplish.

Shaaber's collection of prose (one volume) seems rather more historical than the other anthologies. Like White-Wallerstein-Quintana, only ten or eleven writers are represented, but in place of Hobbes and Bacon's philosophical writing, Shaaber sup-

plies a section of Fuller's *Worthies*, a generous piece of Walton's *Life of Donne*, Urquhart's *Discover of a Most Exquisite Jewel*, and Milton's *Areopagitica*. Compared to the others, this is rather a tasteless collection, it seems to me; it is neither fish nor fowl. And the general introduction is like the anthology proper—thoroughly pedestrian without an ounce of imagination or a flash or fresh understanding. In it the editor discusses the history of seventeenth-century prose alluding to kinds, persons, and books that we do not find in the anthology. If they are worth discussion, one should think more of them might be worth printing. The headnotes are annoying in the same way. Bacon is praised for meditating "a great renewal of science. . . . This was the real work of his life" (p. 61), yet the anthology contains no example of this "real work"—only ten of the best known essays. All things considered, this is a disappointing volume.

Bald's collection of poetry—a companion volume to Shaaber's prose—is also disappointing. Even so, it is much the most satisfactory of the whole Harper's series. The introduction is first-rate: it covers the ground without being a mere listing of names and dates; it does not refer to selections not represented in the text; its editor keeps his eye on the relevance of his subject to preceding generations and to generations to come, including our own. It may be pretty conventional (as compared to White-Wallerstein-Quintana) but the general editor of the series apparently dictated the sort of thing Bald was to write. Bald does as much as anybody could, given the limitations, I suppose. The headnotes are strictly biographical; Hebel-Hudson's are of the same sort and much livelier. But the selections are finally what make an anthology, and I must complain about what is to be found here. Announced as "offering a larger and wider selection than any other anthology of poetry of the period," the volume has more than fifty different poets from the pre-Restoration period. Some minor poems of Milton are included, and surprise of surprises, *cuttings* from *Comus*, *Paradise Lost*, and *Paradise Regained*! The anthology begins with Chapman and Drayton, ends with Dryden and his contemporaries. The publisher's claims are inaccurate.

Hebel-Hudson offers the same number of poets (exclusive of Milton) and for the most part represents them in greater depth. Hebel-Hudson has nearly twice as much Jonson, Herrick, Herbert, and Lovelace; it contains significantly more Marvell, Cleveland, Wither, Browne, Crashaw, Wotton. It has nearly as much Donne—though it chops up the First and Second Anniversaries. In short the Bald volume doesn't quite make it; the blame is probably on the general editor, the late Karl J. Holzkecht.

And this brings us back to that prototype of Renaissance collections: Hebel-Hudson; the latter sections of these two volumes are anthologies of seventeenth-century prose and poetry. With the other anthologies available, few people would attempt to teach the prose of the seventeenth century from Hebel-Hudson's *Prose*. It could be done, for fifteen figures are represented, with most room given to Bacon, Browne, Taylor, and the ubiquitous *Areopagitica*. But nobody gets very much space and the whole collection is pretty thin. This is not true of the *Poetry* volume. The collection of verse is large. In fact, it is the most generous of all the anthologies I have considered. More than fifty figures are represented, thirty-two of them with less than five pages each. Less catholic editors and most teachers would ignore the great majority of them. Major space is given to Jonson, Donne, Herrick, Herbert, Carew, Crashaw, and Vaughan. Only Cowley is slighted. Taken all in all, one must conclude that the ancient *Poetry* (1929) is conspicuously a better anthology of seventeenth-century literature than the newer *Prose* (1952), for these prose selections do little more than indicate "tendencies." The editors who completed the work of the late Professors Hebel and Hudson were not so catholic as their elders. This is a pity, for there is no satisfactory and generous selection of seventeenth-century prose so far as I can discover. Indeed anyone

teaching a semester course in seventeenth-century prose is rather out on a limb. He probably has to resort, jaw set, to Coffin-Witherspoon. This is the single weak spot among Renaissance anthologies.

Only two anthologies include both sixteenth- and seventeenth-century selections: Hebel-Hudson in two volumes, Lamson-Smith in one. As one might expect, the Hebel-Hudson is much fuller. Taken altogether, the prose selections in Hebel-Hudson are more complete especially for the sixteenth-century and give a fairer sampling of minor figures. What is true of the prose is even truer of poetry. As a general reference work Hebel-Hudson is much to be preferred, being longer. But these two general anthologies are not really in competition. Lamson-Smith is designed for a Renaissance survey course, Hebel-Hudson for a more intensive study of types, traditions, and individual figures. Both do admirably what they set out to do.

Each of these sixteenth- and seventeenth-century anthologies can be characterized. Coffin-Witherspoon is comprehensive, White-Wallerstein-Quintana is discriminating and modern, Brinkley is conventional, Holzkecht-McClure-Shaaber is dull, and Hebel-Hudson is both a feast (of poetry) and something of a famine (of prose). The silver cup in its tarnish-proof bag goes to Rollins-Baker, for this is the best anthology of them all. So far as I can tell, only one major job of editing remains to be done: a comprehensive collection of early seventeenth century prose.

Now that my own task is done, I have been amusing myself with a description of the perfect anthology. It should have the comprehensiveness of Hebel-Hudson in poetry and Rollins-Baker in prose, the beauty of Lamson-Smith, the critical soundness of White-Wallerstein-Quintana, the cheapness of Brinkley. But as Browning nearly said, a man's reach must exceed his grasp, or what's a teacher for?

## Other Books

JOYCE CARY: A PREFACE TO HIS NOVELS, Andrew Wright (Harper, 1958, 186 pp., \$4.50). Mr. Wright (Ohio State) makes shrewd judgments in comparing

Cary with other novelists such as Defoe, Dickens, and Joyce. The symbols and ideas he discerns are as down-to-earth, yet exciting, as Cary's own characters. However,

most rewarding is Mr. Wright's intelligent and imaginative account of the structures and forms that constitute one of the main delights of the trilogies. This is a fine account of an important novelist's life in art as well as an essay in literary criticism.

JOHN DANDO

TRINITY COLLEGE, CONNECTICUT

**THE MOST OF S. J. PERELMAN** (Simon and Schuster, 1958, 650 pp., \$5.95). The most and the best of the Master between boards—dozens of unconnected casuals plus the magnificent sequences of Perelman in Bucks County (*Acres and Pains*), around the world (*Westward Ha!*), and with old movies and novels (*Cloudland Revisited*), covering nearly three decades of the most literate of our modern American satirists.

**STREAM OF CONSCIOUSNESS IN THE MODERN NOVEL**, Robert Humphrey (California, 1954, 1958, 129 pp., paper, \$1.25). The third printing of this little companion to Joyce, Woolf, and Faulkner—by Humphrey of Womans College, UNC—makes available a special analysis for those teachers and students of fiction who wish to make proper distinctions among stream-of-consciousness writing, the direct and indirect interior monologue, and the soliloquy.

**REFLECTIONS ON THE REVOLUTION IN FRANCE**, Edmund Burke, ed. William B. Todd (Rinehart Editions, 1959, 134 pp., paper, \$1.25). Professor Todd (Texas) outlines the sad bibliographical history of Burke's *Reflections*, and makes clear the textual superiority of this edition over any modern one. But he offers no help in orienting the undergraduate reader to the literary and political values of Burke's work.

RALPH M. WILLIAMS

TRINITY COLLEGE, CONNECTICUT

**EFFECTIVE READING FOR COLLEGE STUDENTS**, Homer L. J. Carter and Dorothy J. McGinnis (Dryden, 1957, 343 pp., \$3.60). Primarily a text about reading, this book emphasizes the study skills, including critical reading and vocabulary building. Reading selections are few in number, but well varied, and the suggested activities are excellent. References to other

books on reading are an unusual feature.

RALPH M. WILLIAMS

TRINITY COLLEGE, CONNECTICUT

**THE RISE OF SILAS LAPHAM**, William Dean Howells, intro. Everett Carter (Harper, 1958, 381 pp., \$1.25). The novel is still good, and the preface by Carter (California) is most knowledgeable, especially as it prints, for the first time, Howells's synopsis, "The Rise of Silas Needham." But isn't it about time to stop these bland knowledgeable introductions to our textbook novels, these essays really addressed to the teacher rather than to the student, and to the teacher as a scholarly reader rather than someone about to step into a classroom? Why not give us the facts and let the students write the essays?

**NEWSLETTER WRITING AND PUBLISHING**, Virginia M. Burke (Teachers College, Columbia, 1958, 113 pp., paper, \$2.50). It is fortunate that Virginia Burke's *Guide* is a good one, because it is almost the only available thing of its kind. Designed as a practical aid for editors of newsletters, most of whom have many jobs to do beside editing, it gives pointers on frequency of publication, types of printing processes, layout, and so on. There are also sections on editorial problems, staff organization, mailing procedures, and costs. Forty pages are devoted to matters of style: clarity, brevity, tone. In short, Miss Burke has written the Compleat Guide for editors who aim to produce lively newsletters at reasonable cost.

J. BARD McNULTY

TRINITY COLLEGE, CONNECTICUT

**PARKTILDEN VILLAGE**, George P. Elliott (Beacon, 1958, 200 pp., \$3.50). This first novel, by a teacher (Barnard), poet (magazines), and textbook editor (*Fifteen Modern American Poets*), dramatizes the dangers of Lucky Jim-ism when one is a sociology instructor interested in hot-rods and sex in California. The language is vivid, but the beauty of the whole novel is only skin-deep.

**THE MODERN READER'S GUIDE TO THE BIBLE**, Harold H. Watts (Harper, 1959, 544 pp., \$5). This is a revised edition

of a successful handbook (1949) by an English teacher at Purdue. "Handbook" is possibly the wrong term, for despite the systematic coverage and the fourteen historical charts, the chapters are really essays in the governing ideas of each section of Old and New Testament, with emphasis on getting the student over the barriers of the remote civilization reflected in the Bible. A good book.

**WALLACE STEVENS: AN APPROACH TO HIS POETRY AND THOUGHT**, Robert Pack (Rutgers, 1958, 203 pp., \$4.50). The first two chapters are careful explications of major poems; the other six are generalizations on Correspondence, Reality, Chaos and Order, etc., and style, with examples. Pack (Barnard) writes almost devotionally, but his Stevens makes a good supplement to O'Connor's, especially as the two critics emphasize different poems.

**THE MODERN PSYCHOLOGICAL NOVEL**, Leon Edel (Grove, 1958, 146 pp., paper, \$1.45). Evergreen reprint of the 1955 *The Psychological Novel 1900-1950*—a summary in clear lecture-essay style of the whole Bergson-James-Freud Richardson-Woolf-Proust-Joyce-James-Faulkner movement.

**THE ACHIEVEMENT OF T. S. ELIOT: AN ESSAY ON THE NATURE OF POETRY**, F. O. Matthiessen (Oxford, 1958, 248 pp., \$4.50; paper, \$1.95). This is the third edition of the classic pioneering study of Eliot's methods in all genres, first published in 1935, brought up to date by the late critic in 1947, and now added to by C. L. Barber (Amherst) in a fine chapter covering the plays, poems, and critical work since *Four Quartets*.

**HERMAN MELVILLE: A BIOGRAPHY**, Leon Howard (California, 1951, 1958, 354 pp., paper, \$1.95). The second printing of the best biography of Melville is signaled by a paper back and an academic price.

**THE ENGLISH DRAMATIC CRITICS**, ed. James Agate (Hill and Wang, 1958, 370 pp., paper, \$1.25). This is a Dramabook reprint of a stimulating anthology of dramatic criticism from 1660-1932. In the pref-

ace Agate, himself a distinguished critic, notes that the pieces were selected "to afford delight," and that they represent the work of "accredited dramatic critics . . . and not of historians . . ." The majority of the pieces are from the eighteenth and nineteenth centuries, periods more notable for production and acting than for playwrighting. The emphasis, therefore, is on interpretations and techniques of such renowned performers as Garrick, Mrs. Siddons, Macready, Salvini, Duse, Bernhardt, Irving, and others. Hence this collection has practical value for actors and directors in search of ideas for modern productions. But it will serve admirably the would-be critic, for it exemplifies the rich possibilities of capturing in words the visual aspects of the most ephemeral of arts. Only a few American critics such as Stark Young and Woolcott have succeeded in recreating a theatrical performance with the vividness that characterizes the pieces by Hunt, Lamb, Hazlitt or Lewes. Contemporary emphasis is on the play itself, and too often the actors' and director's contributions are acknowledged in cursory fashion.

GEORGE E. NICHOLS, III  
TRINITY COLLEGE, CONNECTICUT

**YOUR INTERPRETER FOR LANGUAGE TERMS**, William D. Haselden (3968 Fruitvale Ave., Oakland, Calif., 1958, 16 pp., paper, 40¢). A condensed dictionary of 650 terms "used in language books relative to grammar, syntax, pronunciation, phonetics, and associated topics."

**JONATHAN SWIFT AND THE AGE OF COMPROMISE**, Kathleen Williams (Kansas, 1958, 238 pp., \$5). An attempt to relate Swift's works to one another and to his milieu, with emphasis on the value Swift and his age placed on compromise: "When we look at the works themselves we see not idealistic extremism but practical and fruitful compromise: not a devotion to reason but a conviction that reason is not enough . . ." By a Lecturer at the University of Wales.

**FOUR GREAT COMEDIES OF THE RESTORATION AND EIGHTEENTH CENTURY** (Bantam, 1958, 321 pp., paper, 50¢). *The Country Wife*, *The Way of the*

*World, She Stoops to Conquer*, and *The School for Scandal*, with some helpful notes and with a brief introduction by Brooks Atkinson.

THOMAS MIDDLETON, Richard H. Barker (Columbia, 1958, 216 pp., \$5). This "first complete study" of Middleton, by Barker of Brooklyn College, claims incidentally to solve the problem of who wrote *The Revenger's Tragedy*.

THE SENSITIVE PLANT: A LIFE OF LADY MOUNT CASHELL, Edward C. McAleer (North Carolina, 1958, 242 pp., \$5). A biography of Margaret King Moore, the Irishwoman who became Mary Wollstonecraft's pupil, Shelley's friend, and a writer; by the author (Hunter College) of *Dearest Isa*, Browning's friend.

STRANGE SEAS OF THOUGHT: STUDIES IN WILLIAM WORDSWORTH'S PHILOSOPHY OF MAN AND NATURE (Indiana, 1958, 290 pp., \$5). The second edition of the 1945 study, by the Chairman of Philosophy at Indiana, of the philosophical provenance of Wordsworth—and of Coleridge, partly; with a few changes.

AMERICAN MODERNS: FROM REBELLION TO CONFORMITY, Maxwell Geismar (Hill and Wang, 1958, 265 pp., \$3.95, \$1.95 paper). A collection of reprinted reviews and articles on current writers of fiction—Wouk, Dreiser, Dos Passos, Faulkner, Lewis, Wolfe, Cozzens, Steinbeck, Marquand, Mailer, Hersey, and Algren—plus five previously unpublished essays, good ones, on Salinger, Bellow, Jones, Styron, and John Howard Griffin. Geismar (formerly of Sarah Lawrence) is always stimulating, but he is really helpful when writing about the younger novelists—when for example, he gives evidence for his opinion that Jones's *From Here to Eternity*, Styron's *Lie Down in Darkness*, and Griffin's *The Devil Rides Outside* are the best novels of the past decade.

BERNARD SHAW AND THE NINETEENTH-CENTURY TRADITION, Julian B. Kaye (Oklahoma, 1958, 222 pp.,

\$4). Shaw's approval of modern Caesars alienated many of his readers, who concluded that the Irish iconoclast was either a madman or the Ahriman. In this study of the chief literary influences which shaped the Shavian *Weltanschauung*, Mr. Kaye (Brooklyn) attempts to explain the "wrong-headedness" Shaw displayed in his later years. Holding that the dramatist was a nineteenth-century thinker who was left in the lurch by the *Zeitgeist* of the twentieth century, Kaye apologizes for Shaw's "limitations" as a modern thinker and contends that he was a great nineteenth-century one. In spite of the fact that Kaye's thesis is, to say the least, naïve, this book should prove enlightening to readers unacquainted with Shaw's intellectual milieu.

RICHARD P. BENTON

TRINITY COLLEGE, CONNECTICUT

THE MAGIC-MAKER: E. E. CUMMINGS, Charles Norman (Macmillan, 1958, 400 pp., \$8). This volume, priced along the ridiculous lines of permissions to reprint Cummings's poems, actually contains a great deal of quotation from the writer's work, including a number of his rather conventional sketches and paintings. The big trouble with the "biography" is that because Norman is a close friend of Cummings, he has treated all that Cummings has written and said as Eternal Truth, when it isn't, and he has left out a lot that might qualify anyone's view of Cummings as a human being. Of course, as one reviewer has pointed out, he does tell us after forty years what it really was that got Cummings and his friend into the Enormous Room, and if one wishes to evoke the 1920's once again, he can pick up additional footnotes here.

HEIRESS OF ALL THE AGES: SEX AND SENTIMENT IN THE GENTEEL TRADITION, William Wasserstrom (Minnesota, 1959, 157 pp., \$4). One of those lively books of literary interpretation that ranges over American history and popular culture with ease and discernment. The thesis of Wasserstrom (Rochester) is that ideal American culture itself is symbolized by the American female in the fiction of the nineteenth century wherein she is at once *eros* and *agape*, East and West, sexual and



pure. (In the twentieth century, pure sex takes over and the symbol dissolves.) "Unlike the European literature of love, . . . American writing has identified women with society and suffused both with the messianic idea . . . . Once we assume the burdens of love, our literature says, we must also assume the obligations imposed by history and remold this nation in order that it will lead the way for all mankind." The course of making his point leads Wasserstrom into striking fire—both illuminating and warming—in writers from Cooper to Nabokov, most especially Henry James, most especially in *The Golden Bowl*.

**WASHINGTON SQUARE**, Henry James (Bantam, 1959, 162 pp., paper, 35¢). James's most straightforward success, with an introduction by Mark Van Doren that proposes, of all things, a "witty" Catherine.

**THE OCTOPUS: A STORY OF CALIFORNIA**, Frank Norris, intro. Kenneth S. Lynn (Houghton Mifflin, 1958, 448 pp., paper, \$1.15). Another of the Riverside Editions, this features an unusually long introduction by Lynn of Harvard that sees the sprawling novel in a new light: the story of three young men, two of whom (the individualist Annixter and the intellectual Presley) fail to find communality, and one of whom (the mystic Vanamee) succeeds.

**SHAKESPEARE'S RELIGIOUS FRONTIER**, Robert Stevenson (Martinus Nijhoff, The Hague, 1958, 97 pp., guilders 7.60). Commentators agree that Shakespeare respected the clergy. Professor Stevenson, after systematic investigation, concludes that Shakespeare was indifferent to their religious qualities. In the *Histories* he slights cardinals and bishops; his priests and friars are mundane; parsons he rather disdainfully likes. Audiences like Friar Laurence; Professor Stevenson does not. Brooke made him a wise and pious doctor of theology; Shakespeare turned him into a dabbler in elixirs and potions and "baleful weeds," who hastened, against canon and civil law, to marry two children, and proved a prevaricator and a coward. The bibliography is extensive.

MORSE ALLEN

TRINITY COLLEGE, CONNECTICUT

**REFERENCE BOOKS: A BRIEF GUIDE FOR STUDENTS AND OTHER USERS OF THE LIBRARY**, Mary Neill Barton (Enoch Pratt Free Library, Baltimore, 1959, 117 pp., paper, \$1.25). Complete with pictures to set recognition of the most-used books. Fourth edition. Covers all fields, with critical comments.

**MADAME BOVARY**, Gustave Flaubert (Bantam, 1959, 303 pp., paper, 35¢). A new translation, by Lowell Bair, with a short appreciative introduction by Malcolm Cowley.

**LITERATURE AS A FINE ART**, ed. Donald J. McGinn and George Howerton (Row, Peterson, 1959, 413 pp., n.p.l.). This beautiful book by teachers at Rutgers and Northwestern comprises one of the few texts in the synaesthetic field, making its very existence interesting and considerable. But beyond this fact, it is a knowledgeable anthology, with commentary, of creativity in the arts since the Renaissance, and thus commendable to courses in the humanities where integration of such vast amounts of material is such a problem. The editors have selected poetry, prose, and drama that show the central themes and techniques of the Renaissance, post-Renaissance Mannerism, the Baroque, the Rococo, Romanticism, Realism and Naturalism, Impressionism, and Expressionism, together with lists of examples from painting, sculpture, architecture, and music, with numerous cuts reproducing some of these examples. Although some teachers might at first react against the selections from long works connected by commentary, feeling that it is always best for students to read the entire work, they might later note that because the passages selected may be the very key passages which they would mark and utilize in class, they could use this textbook with almost any syllabus imaginable.

**LOOKING BACKWARD**, Edward Bellamy (Harper, 1959, 318 pp., n.p.l.). In the Harper's Modern Classics series, with an introduction and bibliographical note by the Bellamy scholar Joseph Schiffman (Dickinson).

**WINESBURG, OHIO: A GROUP OF TALES OF OHIO SMALL TOWN LIFE**, Sherwood Anderson (Viking, 1958, 303 pp.,



paper, \$1.25). The Compass Series has made Anderson's classic available, with a map of Winesburg. The writing is still just as murky and frustrating as the characters, but as the fountainhead of Faulkner, Hemingway, and others, we still need the volume in print.

**THE ACHIEVEMENT OF MARIANNE MOORE: A BIBLIOGRAPHY 1907-1957**, Eugene P. Sheehy and Kenneth A. Lohf (N.Y. Public Library, 1958, 43 pp., paper, \$1). What every good poet deserves and every good teacher ought to use.

**FASTER READING SELF-TAUGHT**, Harry Shefter (Pocket Books, 1958, 387 pp., paper, 50¢). After 281 pages of explanation, testing, and other exercise material, Professor Shefter describes his five-step, fifteen-minutes-a-day program, and provides another hundred pages of exercises, including special sections on skimming and taking reading examinations. The exercises are all short, but are well varied, and the reader is encouraged to make his own exercises, which can include longer selections. The organization of the material does not make the book readily adaptable to classroom use, but for the purpose for which it was designed, as a self-aid to better reading skills, it should prove helpful, especially within the sensible limits it modestly sets for itself.

RALPH M. WILLIAMS  
TRINITY COLLEGE, CONNECTICUT

**DANTE LIGHTS THE WAY**, Ruth Mary Fox (Bruce, 1958, 370 pp., \$4.95). Professor Fox (University of Wisconsin at Milwaukee) who has been teaching Dante for thirty years, here extends her knowledge to readers. The first hundred pages, roughly, comprise an introduction to Dante's times and his *Comedy*; the second part takes up the governing ideas of angels, Mary, God, and Christ; Part III considers the effect of the poem in devotional enterprise.

**ALL THE KING'S MEN: A SYMPOSIUM**, Department of English (Carnegie, 1957, 90 pp., paper, \$1). An excellent aid for teacher and student: a series of essays by members of one department at Car-

negie Tech on one rich, if contrived, novel. Sochatoff considers the various treatments of the Huey Long theme, Steinberg the way in which Warren fails to render Willie Stark's motives clearly, Slack the son-father search, Cottrell the relation of Cass Mastern's story to Jack Burden's, Woodruff and Hart the symbolism of the novel, and Schutte the various plays Warren has written about Stark. There should be more such symposiums.

**THE CRUCIBLE**, Arthur Miller (Bantam, 1959, 140 pp., paper, 35¢). A neat text, with the playwright's comments on Salem history and with a forceful introduction by Richard Watts. Though removed from the McCarthy drama that spawned it, *The Crucible* is itself still exciting and moving.

**THE PRESENT AGE IN BRITISH LITERATURE**, David Daiches (Indiana, 1958, 376 pp., \$5.75). The American edition of the fifth volume of the introductions to British literature edited by Dobree and published by Cresset, by the Anglo-American-Scots scholar and teacher. Half the book is a survey by genre, the other half a check list with occasional critical recommendations.

**I MARRY YOU: A SHEAF OF LOVE POEMS**, John Ciardi (Rutgers, 1958, 44 pp., \$2.75). The prolific professor (Rutgers), translator (Dante), editor (*Saturday Review*), publisher (Twayne), director (Bread Loaf), and general force for good art and the good life here brings out a wonderful group of poems to his wife and children, written indeed with love and *sprezzatura* but also with the care one relishes in Ciardi.

**GUIDE TO PLAY SELECTION**, ed. Committee on Playlist, National Council of Teachers of English (Appleton-Century-Crofts, 1958, 178 pp., \$3.50). Choosing a play is one of the most vexing tasks confronting a producing group. Play catalogues are indispensable, but despite helpful groupings and selected lists, the chore of winnowing the abundance of material is formidable, even frightening. To bring relief to the hapless individuals charged

with the responsibility of making final decisions, a second edition of this most useful volume on play selection has been issued. The Committee acknowledges the impossibility of satisfying all tastes, but it has performed admirable service in assembling for convenient reference the most vital information about 430 long and 294 short plays. Each entry is brief, consistently clear and informative. New lists (this is a second edition) have been added of Television and of Guidance and Mental Health Plays. The full-length plays are listed under four historical sections, and each is preceded by a suggestive summary of the main historical data of the theatre of the period. A succinct bibliography follows of sources that will profit the producing group in furthering its understanding of the special problems of period production and help the group to achieve more authentic style in its performances. Sixteen well-chosen and varied photographs give lively representation of diverse styles and periods. Part V offers a most welcome list of the contents of 536 modern anthologies of long and short plays, and the book is prefaced by an inclusive list of publishers and agents. The book concludes with a critical bibliography of books on production. An intelligently assembled index facilitates the use of this guide, which should indeed prove a boon to anyone in search of informed suggestions.

GEORGE E. NICHOLS, III

TRINITY COLLEGE, CONNECTICUT

ON THE ROAD, Jack Kerouac (Viking, 1959, 310 pp., paper, \$1.25; New American Library, 1958, 254 pp., paper, 50¢). The best work by the only real writer among the Beats is now available (published 1957) for courses, in the Compass and Signet editions. Whereas the reviewers took *On the Road* as a paean to the saintly beatness of Dean Moriarty, the novel is really a constructed story of the Education of Sal Paradise into and away from beatness. With *The Catcher in the Rye*, it should eventually take its place with *Huckleberry Finn*.

DOCTOR SAX, Jack Kerouac (Grove, 1959, 245 pp., \$3.50; paper, \$1.75). Next to *On the Road*, this is Kerouac's best book, a happy contrast to the automatic writing

of old doc Sax in *The Subterraneans*, but a puzzle for the inevitable sequential critics because of its having been written in 1952, presumably after *The Town and the City* and before *On the Road*. This novel is partly a realistic evocation of a French-Canadian boyhood in Lowell, Mass., in the 1920's and 1930's, and partly a wonderfully comic boyish fantasy of Doctor Sax, a creature of Sax Rohmer and S. J. Perelman, and of the Great Snake of the World—a symbolism of evil that someone else can work out.

THE SENSE OF MOVEMENT, Thom Gunn (University of Chicago, 1957, 62 pp., \$2.75). Poems (by an Englishman now teaching at Berkeley) that are neat and witty, e.g., the parody beginning, I think of all the toughs through history And thank heaven they lived, continually. I praise the overdogs from Alexander To those who would not play with Stephen Spender.

THE AUTOBIOGRAPHY OF MARK VAN DOREN (Harcourt, Brace, 1958, 371 pp., \$5.75). The calm story of the calm boy from Illinois who became the calm teacher (Columbia), scholar (Dryden, Shakespeare, Hawthorne, et al), writer (poetry, fiction), editor (*Nation*), and force for intellectuality, sensitivity, and truth. Van Doren reproduces many of his topical and personal poems, making an unusual kind of autobiography, but somehow one tends to agree with his brother Carl's verdict, honestly quoted, on Mark: "Apparently frank, actually impenetrable."

SPENSER'S CRITICS: CHANGING CURRENTS IN LITERARY TASTE, ed. William R. Mueller (Syracuse, 1959, 256 pp., \$7.50). Mr. Mueller (Womans College of UNC) presents here a sampling of Spenser criticism from John Hughes (1715) to W. B. B. Watkins (1949), fourteen items in all. Although useful for the reader who wishes to go beyond the literary histories, the book seems expensive, and several of the selections (e.g., those from Hazlitt, Lowell, Renwick, Lewis) are almost too familiar.

EDWIN B. BENJAMIN

TEMPLE UNIVERSITY

**LOLITA**, Vladimir Nabokov (Putnam's, 1958, 139 pp., \$5). The best thing about this notorious novel is the account by the author (Cornell) at the end, where he tells how two decades of time and work went into *Lolita*. Unfortunately, the novel itself lacks a substantial conflict, and the much-praised witty style seems not much more than that of Peter de Vries and the art not up to what one recalls of Nabokov's own *The Real Life of Sebastian Knight* (1941).

**THE POEMS OF CHARLES COTTON**, ed. John Buxton (Harvard, 1958, 286 pp., \$3.50). Since the last edition of Cotton's poems (1923) an important manuscript has become available, which Mr. Buxton has been able to utilize. Cotton, friend of Lovelace and Walton, is an attractive, if not major, figure, and his poems are pleasant proof of the level of culture possible in seventeenth century rural England.

EDWIN B. BENJAMIN

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**RICHARD CRASHAW: A STUDY IN STYLE AND POETIC DEVELOPMENT**, Ruth C. Wallerstein (Wisconsin, 1959, 160 pp., paper, \$1.25; cloth, \$4). Miss Wallerstein's study of Crashaw, first published in 1935, needs no introduction to students of the seventeenth century. A brief foreword by Helen C. White only underscores the loss to American scholarship from the tragic death of Miss Wallerstein.

EDWARD B. BENJAMIN

TEMPLE UNIVERSITY

**THE OWL IN THE ATTIC AND OTHER PERPLEXITIES**, James Thurber (Grosset and Dunlap, 1959, 151 pp., paper, \$1.25). Reprint of the 1931 stories about Mr. and Mrs. Monroe, the questions and answers about pets ("We have cats the way most people have mice"—"I can't tell . . . whether you wish advice or are just boasting"), and the spoofing of purist English usage.

**TWO YEARS BEFORE THE MAST**, Richard Henry Dana (Bantam, 1959, 334 pp., paper, 50¢). Dana's document of the age of heroism and slavery, with a knowledgeable introduction by Mark Van Doren.

**AMERICA'S LITERARY REVOLT**, Michael Yatron (Philosophical Library, 1959, 176 pp., \$4.50). A well-organized, unsentimental study of Masters, Lindsay, and Sandburg as Populist poets nostalgic for an America that never quite existed.

**THE FICTION OF J. D. SALINGER**, Frederick L. Gwynn and Joseph L. Blotner (Pittsburgh, 59 pp., paper, \$1.50). The special merit of this highly condensed, critical sketch of Salinger's published fiction since 1940 is that it gives one a useful perspective on the thematic elements in his work to date. It also makes clear that the current fascination with this writer has nothing to do with the sustained, driving momentum of creativity that one associates with major pre-war figures like Hemingway and post-war figures like Bellow. "For Esmé, with Love and Squalor" and *The Catcher in the Rye* are singled out as Salinger's best work. The more recent "Zooney" (1957) is dismissed as dull fiction, lacking in action and conflict. This short study is followed with a helpful check-list of Salinger's published fiction, and a bibliography of critical pieces on his work.

DAVID L. STEVENSON

WESTERN RESERVE UNIVERSITY

**THE ART OF READING ALOUD**, the late John Dolman, Jr. (Harpers, 1956, 285 pp., \$3.75). This well-written and thorough text can be of help to English teachers in two ways: (1) it will enable them to be better performers when interpreting literature by reading aloud to their classes, and (2) it can show them how to help their students to read better when giving oral reports.

RALPH M. WILLIAMS

TRINITY COLLEGE, CONNECTICUT

**ART BY SUBTRACTION: A DISSENTING OPINION OF GERTRUDE STEIN**, B. L. Reid (Oklahoma, 1958, 224 pp., \$4). At long last, someone—Reid of Mt. Holyoke—has exposed the phoniness of Gertrude Stein's claims to being an artist. No Philistine attack, Reid's reluctant conclusion follows careful and sympathetic analysis of Stein's conception of time, expression, subject-matter, language, and the arts: "her works possess no beauty, no instruction, no passion. All that is finally there is Gertrude

Stein mumbling to herself . . . All that is left of literature is its function as delight to its creator—which perhaps justifies its writing, but not its being put in print."

**SMOLLETT AND THE SCOTTISH SCHOOL**, M. A. Goldberg (New Mexico, 1959, 204 pp., \$3). The Restoration bequeathed to the Eighteenth Century a large set of antithetical ideas; some persons violently espoused one side or the other, while others tried to seek a compromise or reconciliation, as did Pope in the *Essay on Criticism*. Professor Goldberg sees this same reconciling spirit in Smollett and traces it to his intimacy with the Scottish Common-Sense School (Hutcheson, Ferguson, Hume, Robertson, Adam Smith, and others). Goldberg warns us that this is only one facet of Smollett's work, but it is one which allows him to give a more coherent interpretation of Smollett's works, particularly *Peregrine Pickle* and *Humphry Clinker*, than have other critics. The omission of an index was unfortunate.

RALPH M. WILLIAMS  
TRINITY COLLEGE, CONNECTICUT

**THE LITERARY WORKS OF MATTHEW PRIOR**, ed. H. Bunker Wright and Monroe K. Spears (Oxford, 1959, 2 vols., liii & 1094 pp., \$20.20). One of those magnificent and authoritative jobs of editing and printing that the OUP has been furnishing for so many years. This one, by Wright of Miami University and Spears of Vanderbilt, presents a critical text of all Prior's work, including 55 new items (and minus 78 old items!), with a 263-page commentary.

**THE WAY IT WAS**, Harold Loeb (Criterion, 1959, 310 pp., \$5.95). An economist tells the way it was when he was an advance-guard writer and editor (*Broom*) in the 1920's, adding to the *ana* of the Village and the Left Bank. The heart of the matter is of course that Loeb is the presumed original of Hemingway's Robert Cohn, and that in this book we get at last the story of *The Sun Also Rises* from another point of view, allowing us to see on the one hand what a *roman à clef* it really is, and on the other what a transformation Hemingway has wrought. Loeb has the taste never to

mention the novel—and the taste to put in some wonderful candid photographs of the Pamplona festival.

**AUTOBIOGRAPHY AND OTHER WRITINGS**, Benjamin Franklin (Houghton Mifflin, 1958, 197 pp., paper, 75¢). The Farrand text, in the Riverside Editions with ten other short selections, with notes and an introduction by Russel B. Nye (Michigan State) that reflects the clarity and charm of the subject.

**A CRITICAL BIBLIOGRAPHY OF WORKS BY AND ABOUT FRANCIS THOMPSON**, Myrtle P. Pope (N.Y. Public Library, 1959, 37 pp., paper, 75¢). With "A Critique of Previous Studies" and a chapter on "The Effect of Thompson's Publishers on His Work."

**THE VINTAGE MENCKEN**, ed. Alistair Cooke (Vintage, 1958, 241 pp., paper, 95¢). Reprint of 1955 selection by the British friend and admirer of Mencken, who does a superb job of finding the cleverest and wittiest of *ana* from the man who could describe Debussy's music as "A pretty girl with one blue eye and one brown one," and Bach's as "Genesis 1, 1."

**COLLEGE TEACHING AND THE COLLEGE LIBRARY**, Patricia B. Knapp (American Library Association, 1959, 110 pp., paper, \$3). For all too long college administrators, teachers, and librarians have paid lip-service to the old cliché, "the library is the heart of the college," without really assessing their ingrained habits. Supporting evidence for this contention can be found in this study by a librarian. Originally developed as a Ph.D. dissertation at the University of Chicago's Graduate Library School, this intensive examination of student and faculty library use at a representative liberal arts college (Knox) has surprising findings and serious recommendations for everyone concerned with higher education. In brief, it reveals that much more can and should be done to lessen the gap between the potential and the actual contribution of the library to the instructional program. DONALD B. ENGLE  
TRINITY COLLEGE, CONNECTICUT

**SMALL-GROUP DISCUSSION IN ORIENTATION AND TEACHING**, Randall W. Hoffman and Robert Plutchik (Putnam's 1959, 168 pp., \$4). Nine helpful chapters on the former and one indistinguished chapter on the latter, by a Hofstra dean of students and a psychology professor.

**SAMSON AGONISTES**, ed. F. T. Prince (Oxford, 1957, 144 pp., \$1.20). Mr. Prince's attractively bound (and priced) edition of *Samson Agonistes* seems designed for use in secondary schools: modernized spelling, glosses at foot of page, notes and summaries at end. The notes are generally less complete than those in Professor Hughes's popular edition, nor, it must be confessed, are they often much different.

EDWIN B. BENJAMIN

TEMPLE UNIVERSITY

**WORDS FOR THE WIND: THE COLLECTED VERSE OF THEODORE ROETHKE** (Doubleday, 1958, 212 pp., \$4). One of our best poets—who is also a teacher of writing at U. Washington—has collected his flowers and arranged them for showing: the metaphor refers to Roethke's continuing concern with plants and nature. This book, which won the National Book Award for 1958, picks up poems from the four volumes published, arranging them under the title of "The Waking," and then gives us New Poems under the headings "Lighter Pieces and Poems for Children," "Love Poems," "Voices and Creatures," "The Dying Man," and "Meditations of an Old Woman." All the new poems are good, but possibly the last two series are nearest the achievement of Roethke's masterpiece, "The Lost Son."

**FELLOWSHIPS IN THE ARTS AND SCIENCES**, Virginia Bosch Potter (Assn. Am. Colleges, 1958, 195 pp., paper, \$3.75). This is the second edition, "completely revised and enlarged," of a most useful and stimulating handbook to what college teachers want to know about Pre- and Post-Doctoral Fellowships, Faculty Awards, Study Abroad, Summer Study, and Loans. Every library should have this volume, and every faculty member should consult it. The next step is to raise the status and incidence of the sabbatical.

**ARE LIBERAL ARTS COLLEGES BECOMING PROFESSIONAL SCHOOLS?** Earl J. McGrath and Charles H. Russell (Columbia, 1958, 26 pp., paper, 50¢). In a sense, yes, answer these officers of the Institute of Higher Education at Teachers College, Columbia: Such colleges have been providing more vocational instruction in this century, and it's a good thing that they have been.

**THE SONGS AND SONNETS OF JOHN DONNE**, ed. Theodore Redpath (Barnes and Noble, 1957, 155 pp., \$4). Professor Grierson's great edition of Donne appeared in 1912, but even after nearly a half-century of exegesis and criticism *The Songs and Sonnets* are still difficult enough to make Mr. Redpath's annotated edition serviceable. The notes are not ambitious, for the student rather than the scholar; one notices a tendency to play down Donne's more goatish moments.

EDWIN B. BENJAMIN

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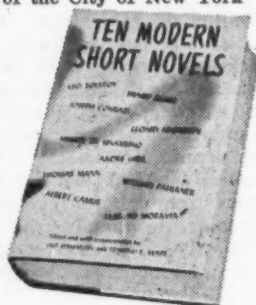
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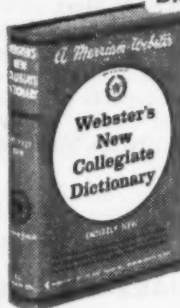
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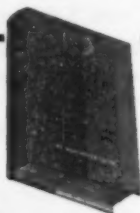
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## Preface

*From the time he enters the first grade until he is at least part way through college, the American student finds himself studying something called "English." He is required to take more years of it, by far, than of any other subject. If, anywhere along this educational scale, he is asked what he is studying, the answer is most likely to be: English—and Subject x and Subject y and Subject z.*

Why is this so? What makes "English" so important that it alone is considered indispensable for every one of the first twelve or thirteen years of a child's formal education? English is the native language; one learns to speak it at home. But reading it and writing it *well* are complex processes; proficiency in them requires years of instruction and practice. Our culture is highly verbal. Many of the occupations which we reward most liberally by prestige and money are those in which the ability to use written and spoken language effectively and to understand difficult reading matter is essential.

The first reason for studying English, then, is its *practical value*. Skills acquired in reading and writing are basic to most other subjects studied in school and college and are useful, if not vital, in later life. Verbal skill is so closely linked with success in studies other than English that many liberal arts colleges find the best predictor of general academic success, aside from a good high school record in a good school, is a test of the College Entrance Examination Board called the "Verbal Aptitude Test."

But English is not merely a group of skills which underlie other subjects; it also has a subject matter of its own. That subject matter is the cultural heritage, in literary form, of the English-speaking people. Our cultural heritage is very broad: it is religious, technological, political, sociological, and artistic. Probably the part of it that is both broadest in scope and most readily available to everyone who has acquired a general education is the literary part. Works of imaginative literature concern themselves with men *as men*, not merely as craftsmen or voters or members of a social group or wielders of power. The literary tradition represents what man has done; it records what he has dreamed and felt and thought—not only in the past, but in the present also. A literary work does not have to wait for years to dignify it; if it is good

enough it takes its place the day it is published in the company of its great predecessors.

To put it in other terms, we study literature to learn from it. What we learn is a great deal about people and things which cannot be learned in other ways. The reader of literature gets from it a vicarious experience which is of the first importance in teaching him something of his identity as a human being, in terms of the ties that bind him to the rest of mankind, as well as something of his identity as an individual.

So this literary part of our cultural heritage is rich in the past and alive in the present. Ignorance of it would leave one a barbarian, in the sense that he would have no real connection with the culture of the past which produced him, or with the deep and significant currents of feeling and thought in his own time. Thus the second reason for studying English is its *civilizing value*.

Those people who get the most out of literature would not be satisfied with these two reasons, however. They might say that these are as peripheral as two reasons a man might give for getting married: to have somebody to keep house for him and to have someone conveniently at hand to escort on social occasions where his attendance alone would be awkward. The best reason a man can give for getting married is that he has fallen deeply and permanently in love. And so with English; it is a subject which can involve very deep and permanent feeling.

Literature is an art, but unlike the other fine arts—music, painting, sculpture, and architecture—the medium is one which we all use every day. Words are capable of the most tawdry uses, but also the most sublime. And even a person whose language seldom moves above the commonplace is employing the same medium which Shakespeare used. Shakespeare's (or any great artist's) use of this medium, however, is characterized by form, by an aesthetic quality which produces pleasure, one which differentiates such writing from the commonplace and ordinary. Thus, of all the arts, the most accessible would seem to be the literature written in one's own language. The third and best reason for studying English, then, is *for the love of it*.

More than any other subject, English offers

the possibility of self-education and development outside the classroom and beyond the years of formal schooling. The materials for a good liberal education are to be found in the paperback books, now available at newsstands everywhere in the country. But to profit from this opportunity, the habit of reading and a love of good literature are necessary.

When we proceed to look at the present state of English in the United States, from the kindergarten through the graduate school, we find that the many years of exposure to the subject and the good and simple reasons for studying it seldom combine to form a satisfying picture. Some hostile critics have said that if as much student time were spent on any other subject with so little in the way of results, it would be a national scandal. Defenders would reply that English is extremely broad and general, the results are not easy to measure, and the efficacy of English teaching should not be judged by its poorest products. So long as it is required of everyone, students who have the least aptitude for it are not going to look very impressive.

But the profession itself is expressing real concern about the *quality* of the work in English. There are also divisions of opinion within the profession as to the causes and the remedies of the faults we recognize. These divisions, if sharpened into basic issues, might lead to a critical re-examination of the whole field and possible solutions of far-reaching importance. There is as much reason to believe that English teaching can be radically improved, given the right approaches to the problems and an effort of sufficient magnitude and strength, as there is to suppose that we can strengthen education in mathematics, science, and foreign languages.

We are in the midst of what some people call a "communications revolution." This means more than saying, whether justifiably or not, that Johnny looks at television instead of reading books. It means that mass media of all sorts—picture magazines, radio, television, recordings, films, and the like—have significantly affected the environment in which young people learn to read and write. Some adaptation of these media to the teaching of English has of course been made, but whether too much or too little of the right kind or the wrong kind remains far from clear. The power of mass media, frightening to some people, has led to courses which emphasize propaganda analysis, general semantics, and other means of resistance to "pressure communications." The invention of

computers and machines which some day may be able to translate from one language to another has led some teachers (and students) to scurry off to mathematics and the strange new world of "Information Theory." How long ago was it that shorthand and the dictaphone bred the notion that only secretaries needed to know how to spell?

Meanwhile everybody, including English teachers, complain that students do not know how to read or write. Those outside the profession are apt to be particularly bitter about it. They insist, at the college level, on requiring of all students a course in Freshman English, sometimes now called "Communication(s)." Such a course is supposed to solve the problem, but unfortunately it doesn't. The English Department often resents having to give a service course for the entire college or university, and composition teachers frequently protest that this kind of work carries little chance for development, promotion, and professional prestige. Besides, basic training in fundamentals belongs in high school, not in college. But if it has to be given in college, why isn't it the responsibility of *everybody* on the faculty—in history, sociology, chemistry, or whatever—to see that his students write well? So goes the argument.

The high school English teacher is equally troubled. He points out that in many schools English is now combined with social studies in some kind of block or core course, and that, as the only required course, it suffers intrusions from everything in the school which applies to all students—extracurricular activities, safety programs, patriotic exercises, and Red Cross drives. Furthermore, the average high school teacher's work load is such that his time for thoughtful reading and constructive criticism of student compositions is severely curtailed.

These descriptions may seem heightened and overpessimistic. In many schools and colleges, no doubt, they would not apply. But with the proper qualifications, they may be taken as illustrative of some of the problems, at some levels, in the teaching of English today. It would not be difficult to find illustrations of equally serious difficulties in the elementary grades and in the graduate school.

Are we teaching English in such a way that it truly has a civilizing value, or have we watered down the subject so much, in an attempt to fit it to the supposed interests of the many whom we teach, that we have deprived them of the opportunity to become acquainted with and

to experience the best thought and expression of their own time and the cultural heritage which is rightfully theirs? This is a vexing question, and most English teachers have at one time or another asked it of themselves.

A still graver question is whether we have succeeded in inculcating in our students a permanent love of good literature and a pride in the ability to use their language with clarity and grace. All teaching is, of course, an act of faith, but it sometimes requires very strong faith indeed to believe that we are achieving our goal in this respect.

Some of us in the profession<sup>1</sup> believe that a thorough re-examination of the whole problem of the teaching of English, from the elementary grades through the graduate school, is now imperative. We think that as an initial step we need a clear formulation of the *Basic Issues*

<sup>1</sup> The members of this group are twenty-eight teachers of English, meeting under the auspices of the American Studies Association, the College English Association, the Modern Language Association of America, and the National Council of Teachers of English. Three three-day conferences were held during 1958: on 27-29 January, 11-13 April, and 16-18 June. A final meeting on 19 October considered a preliminary draft of this report. The whole enterprise has been supported by a grant from the Ford Foundation. The members of the committee will be found listed in the Appendix.

which confront us. We have undertaken to prepare this formulation, and we present it herewith. It should be understood that we have found among ourselves a great deal of agreement about the teaching of English, and this agreement does not usually appear in our statements of the Basic Issues, because obviously issues are more clearly apparent where disagreement occurs. We are talking, moreover, about Basic Issues, not about problems which would arise in reaching a solution if we had agreed upon what the solution should be. Two kinds of issues emerge, those *within* the profession and those *between* the profession and other interested parties, including the general public.

We present these issues in no partisan, doctrinaire, or contentious spirit; we have no enemy but ignorance. Our only vested interest is the development of an increasingly higher degree of literacy in young American citizens. We think the matter is urgent; we hope that the profession will see these issues as basic and will expeditiously find solutions for the problems arising from them. We are confident that success in this endeavor will bring about an education in English which is sequential and cumulative in nature, practically and socially useful, and permanently rewarding to the mind and spirit of those who are fortunate enough to get it.

## Basic Issues

### GOALS, CONTENT, AND TEACHING PROBLEMS

1. *What is "English"?* We agree generally that English composition, language, and literature are within our province, but we are uncertain whether our boundaries should include world literature in translation, public speaking, journalism, listening, remedial reading, and general academic orientation. Some of these activities admittedly promote the social development of the individual. But does excessive emphasis on them result in the neglect of that great body of literature which can point the individual's development in more significant directions? Has the fundamental liberal discipline of English been replaced, at some levels of schooling, by *ad hoc* training in how to write a letter, how to give a radio speech, manners, dating, telephoning, vocational guidance?

2. *Can basic programs in English be devised that are sequential and cumulative from the kindergarten through the graduate school?* Can agreement be reached upon a body of knowledge and set of skills as standard at certain points in the curriculum, making due allowances for flexibility of planning, individual differences, and patterns of growth? This issue seems crucial to this entire document and to any serious approach to the problem. Unless we can find an answer to it, we must resign ourselves to an unhappy future in which the present curricular disorder persists and the whole liberal discipline of English continues to disintegrate and lose its character. Within this basic issue are such sub-issues as: What assumptions, if any, should the teacher at any level be able to make about the training his students have received at lower levels? How much responsibility does the teacher at any level have to prepare his students for the next higher level? Who sees to it that the work in elementary school is related to that in secondary school, the work on the secondary school level to that of the elementary school and of college, the work in college to that of the high school and the graduate school?

3. *Should certain literary works be required at each of the various levels in a basic program?* Can we ever say that *this* person should

read *this* book at *this* particular stage of his life? If not, what happens to the great ideas and great works which constitute our cultural tradition? This issue raises the question of whether or not all students should have some literary experiences in common. Accordingly, the issue could be stated differently: Should certain authors (if not specific works) be required at each level, or should the study of particular genres or literary types be established for each level?

4. *What approaches to a literary work are possible and profitable at the various educational levels?* It is often observed that many English teachers, at levels other than the elementary school, use the same approach: a loose combination of the biographical, the analytic, and the didactic. Assuming that we have good or superior students, when is it most appropriate to practice rigorous textual analysis? To employ the historical and sociological approach? To relate the work to the history of ideas?

If these things cannot all be done at once, in what order should they be done? Which approach should be emphasized at each of the educational levels? Is there also a sequence within each of these approaches? If one of these approaches seems desirable at a given level for the superior student, can it be modified so as to be of value to the less gifted student also?

5. *In what stages should the student acquire a vocabulary of technical terms and a knowledge of critical concepts necessary to talk and write intelligently about literature?* Every discipline has its special vocabulary, but at present the English teacher in high school or college usually finds he cannot take for granted that his students have already learned even the simpler terms and concepts, though the students have been "taking English" for years. A tenth-grade student will almost certainly know the basic concepts and operational methods of algebra, but where in school or college would the teacher know that his students already understand the meaning of such terms as narrative point of view, blank verse, irony, and poetic justice?



6. *At what levels is coverage of the field important?* There seems to be no disagreement over the proposition that it is part of the function of the English teacher at all levels to enable students to read literary works with understanding and appreciation. Considerable disagreement appears, however, as to whether there should be a minimum amount of literature to be "covered" at any stage, and if so, what constitutes that minimum. Should a sequential and cumulative program specify for each level those authors and works which are too important to be omitted? At what stage should the student have acquired a clear sense of the chronological development and continuity of English and American literature? Coverage, though variously defined, is usually expected of the Ph.D. candidate, but divergence widens toward chaos as we proceed downward to the requirements for the M.A., the college English major, the student in a required college English course, and the high school graduate.

7. *How is the student to acquire the requisite knowledge about subjects necessary for the understanding and enjoyment of literature?* Poets, novelists, and playwrights have drawn upon a wide range of mythology, Biblical passages, and historical events which are often unfamiliar to the modern student in school or college, but cumulatively significant for an understanding of Western culture. How can the student be given or get this background? Are there alternatives to the heavily annotated texts which must be read slowly? What are the possibilities of short courses in classical, Biblical, and English backgrounds, and what are the appropriate levels for them? Could such courses be made valuable in themselves and not remain mere preparation for something?

8. *Can reliable and valid tests be devised for the various levels of a basic program in English?* Most existing tests attempt to measure English skills but are not precise about the content of a student's knowledge. Could tests be devised which would help to define the sequential and cumulative nature of a basic English program? Would such tests, administered nationally, tend to raise the general level of achievement in English? At what levels should such tests be given? If they are given, will English assume the nature of a "cram course"? Can tests be devised which measure reliably skill and knowledge, and even attitudes?

9. *How should the basic program in English be modified for the less able student?* The preceding issues point toward a program from junior high school through the sophomore year in college, which might attract the enthusiastic support of the profession if all the students were what we call "good" or "superior." For them, some such basic program might produce a steadily increasing competence in writing and an understanding and delight in literature. But unfortunately not all students are "good" or "superior." Teachers point out that individual differences in English ability are very marked, from the earliest grades on up. Can these individual differences be productively nurtured? It is sometimes charged that a distorted concern over individual differences in reading ability has brought all members of a class down to the level of the mediocre student instead of challenging each learner to his utmost. Is some kind of "remedial reading" for the weaker students the answer? Or "enrichment" for the better students? Is homogeneous grouping desirable at any or all levels? If it is, how should this grouping be done? If it is not, what allowances for individual variation should be made?

10. *Should the basic program in English be modified for students who are primarily interested in science, technology, or related fields?* This issue concerns those students who may have very great ability but whose interests and educational programs lead them toward technical subjects. Should they be grouped together for their study of English? Should they undertake the regular basic programs as a liberal humanistic discipline or should they study material which is closer to their presumed interests? Should their assigned reading emphasize the prose of ideas and processes to the exclusion of *belles lettres*? Should they be trained to write functional, practical compositions and leave to others the freer and more imaginative kinds of writing? Has the profession any obligation to educate these increasingly important members of our younger generation in critical evaluation, aesthetic responsiveness, and imagination? If so, how can this best be done?

11. *Is teaching the reading of factual prose as much an obligation of the English teacher as training in the careful reading of literature?* Teachers of almost all subjects in school and college teach reading of some kind.

Yet "reading" per se is supposed to be the responsibility of the English teacher. Should this responsibility include the teaching of how to read textbooks in other courses? Newspapers? Advertisements? Propaganda? Various kinds of periodicals? If the answer to these questions is in the affirmative, English then becomes a service program for other disciplines. Should it?

**12.** *How should writing be taught?* We have seen no reliable evidence that students are writing less well than comparable students wrote twenty, forty, or a hundred years ago. Nevertheless, few are satisfied with the present quality of student writing, and there is little agreement on how to attack this problem.

Of what skills is the practical art of writing composed? Which of them can be taught most easily and most effectively at what levels? Can the teaching of these skills be distributed among the various educational levels in such a way that learning to write well becomes a purposeful, satisfying, sequential, and cumulative experience for the student?

Should students be taught to "express themselves" or to "communicate"? Should their writing assignments be related to their reading, to their direct experience, or to both? How can both imaginative and factual writing be given their just share of emphasis? Should the writing exercises be closely linked to formal study of grammar and rhetoric? Is learning to write primarily a matter of learning to think? This issue bristles with difficulties.

**13.** *What kind of knowledge should the student have about the structure of the English language, and how can such knowledge, at various levels, be used to improve his ability to write well?* A knowledge of traditional English grammar is sometimes considered an intellectual discipline and a social necessity. Accordingly, over the past century, grammar has been taught in thousands of classrooms, but with little apparent effect upon the written or spoken language of many pupils. Perhaps it was naïve to expect it, in terms of what we know today about the language learning process; but in any event, new approaches to this problem may be worth considering.

The descriptive linguists offer one such possibility. In place of the schoolbook grammar of past generations, quite adequate for describing Latin and Greek but not so adaptable to an analysis of English, they provide a descriptive

technique which attempts to achieve scientific rigor and precision by concentrating upon the contrastive patterns of form and arrangement characteristic of the structure of the language. This is in contrast to the preoccupation with meaning typical of the early grammarians. Only *after* the patterns of the language have been adequately described does the linguist seek to attach meaning to them.

Up to the present only a few textbooks have attempted to adapt the approach of the structural linguists to use in the classroom. Nevertheless, we must ask whether this new method offers a clue to a better correlation of the knowledge of language structure with writing ability. How much, if any, of such linguistic knowledge is appropriate for each level? How may teachers best be trained to develop this knowledge in their pupils? What difficulties arise with respect to a transition from the conventional approach to grammar to the newer methods of studying language structure? What special problems are involved in applying this new way to the development of the various language skills?

**14.** *What is the relation between learning to write and the reading of imaginative literature?* Although good writers are usually discriminating and sensitive readers, not all good readers write well. Some courses, and even some college departments, separate composition and literature from each other. Does the ability to write well come largely from exercises which reflect the student's own practical needs? And does too great dependence upon literary models produce an affected or too imitative style in student writers? Conversely, how can a student ever acquire a sensitiveness to language without studying literary works which illustrate such sensitiveness? Does the common course which includes both literature and composition tend to neglect one in favor of the other? If so, is this because we know too little about the relationship between them?

**15.** *Could national standards for student writing at the various levels be established, and what would be their value?* The evaluation of student writing is difficult. Some overworked teachers mark only mechanical and grammatical errors, leaving the students with the impression that learning to write well is a negative matter—the avoidance of such errors. Others go too far in the other direction and grade very subjectively, leaving the student

with the impression that the art of writing well is merely the knack of appealing to the tastes and whims of his particular teacher. Can norms or standards for the various levels be established—standards which are fairly objective but not merely mechanical? Would such norms exert an influence toward imitation and mediocrity? Would such standards be helpful to the teacher? To the student? Would they help solve problems of teaching or simply apply another type of pressure?

**16.** *What is the responsibility of the English teacher for the student's ability to express himself orally?* At the elementary level, speaking and writing (and, in fact, listening) are commonly taught together as constituent parts of English. The recent development of "Communication" courses in college reasserts the connection at a higher level. Sometimes, however, "Speech" and "English" are grouped in separate departments, with the implication that oral expression is no closer to English than it is to foreign languages or social studies or philosophy; in other schools English teachers who have had no special training in speech are assigned to teach courses in which speaking and listening (considered as a special language activity) occupy as much time as reading. What place should speech, oral interpretation of literature, and training in listening have in the English curriculum? At what levels?

**17.** *What effect does class size have upon the quality of the training in reading and writing?* It is generally assumed that small classes (twenty-five or less) are better than large ones (thirty-five or more). We have no clear proof of this assumption, but many teachers are convinced of its truth. In a time of teacher shortage and swollen student enrollment, English classes are often larger than those in other subjects because English is the subject most often required. Therefore this issue, which is important in education generally, has special significance in English. The general question may be broken down into parts: Is the small class more desirable in composition than in literature? Is the small class more necessary for poor students than for the superior? Can literature be taught as successfully, in the colleges or possibly even in the secondary schools, by a combination of large lectures and small discussion groups as by the conventional class method? Is the small class more desirable at one

level than another? What seems to be the optimum class size for the teaching of composition? Of literature? Of a combination of the two? Does the new teacher need a smaller class than the more experienced?

**18.** *What effect does the teacher's work load have on the quality of the student's achievement in English?* Related to class size, but not identical with it, is the amount of available time the teacher has per student in all classes he teaches. To what degree does the assigned amount of writing depend upon the time the teacher has to read student papers and criticize them constructively? To what extent is the student's progress in learning to write retarded by the English teacher's lack of sufficient time to criticize his papers and to confer with him effectively and profitably? Are there ways in which the teacher's time for work on papers could be increased without augmenting his total work load?

**19.** *What are the potential contributions of modern technology to the teaching of English?* What audio-visual aids such as records, tapes, films, opaque projectors, radio, and television are especially useful to the English teacher? Which of them are valuable for the teaching of composition, and at what levels? For the teaching of literature? Does the "Skinner Box" offer possibilities in the teaching of any part of English? What risks, if any, are there in substituting new devices for those oldest of audio-visual tools, the book and the human voice?

**20.** *How can English teachers enlist the aid of other teachers, administrators, members of boards of education, and the public at large, to make the English program as effective as possible?* The purposes and methods of the study of English are often vague or misunderstood in the minds of people outside the field. (Sometimes, to our dismay, they seem to think we are chiefly concerned with polite usage and spelling.) Part of the cause may be lack of clarity within the profession itself. But it would seem that a subject which is at once so practical and so broadly human in its appeal should be capable of attracting the interest and support of anyone friendly to education at any level. Do we need clearer lines of responsibility within the whole curriculum? Can the English profession define its function narrowly enough to promise

a really good job of what it tries to do, yet broadly enough to encourage the most fruitful cooperation with other studies and with the whole educational enterprise? How can we translate these important issues, and the answers we hope to find to them, into terms which are meaningful to our society?

21. *Can the requirements for the Ph.D. degree in English be clarified and standardized?* If the basic program in English is to be sequential and cumulative, presumably the requirements for the highest degree in the field should be clearly understood. At present there is great variety, much of it healthy, among American graduate schools in English. The introduction of the "New Criticism," "Humanities," structural linguistics, and programs in American Studies has changed the advanced study of English markedly during the past thirty years. The change may have been for the better, but it has also produced some confusion and uncertainty about standards. Is it time for a restatement of the goals of the Ph.D. program, including the kind of person it is intended to produce, as well as the standards in coverage of the field, requirements in linguistics, acceptable kinds of dissertations, and especially the minimum and maximum time allowed for the completion of work for the degree?

## PREPARATION AND CERTIFICATION OF TEACHERS

### ELEMENTARY LEVEL

22. *How much and what kind of training in English should the elementary school teacher have?* Often the elementary teacher has had no course in English other than Freshman Composition and possibly a survey course. Is this enough? Should he be expected to spend some specific fraction of his college program in English courses? What levels of competence might be defined for him? What subjects are essential? Should he have more training in writing? Should he have a course in children's literature?

23. *What skills should an elementary school teacher have in order to develop eagerness in pupils to learn to read and write well?* The child's environment outside of school seems now to be less favorable to the development of a love of reading and a desire to write well than it used to be. How can the

teacher, the school program, and the school library most effectively stimulate the student's interest? How can the teacher-in-training acquire the necessary skills?

24. *How much of the teacher's training should be in education courses and how much in courses primarily devoted to language and literature?* This issue is not peculiar to the subject of English, of course, and it applies to the secondary level as well as to the elementary. But the elementary teacher is the least specialized of all teachers; he quite naturally focuses his attention more upon the child than upon any one of the several subjects he teaches him. Consequently he must study child development and have various kinds of laboratory or practice-teaching experiences to train him in dealing with children. Does his training teach him enough about children's capacities for learning to read and write well? What are the most productive kinds of study in English for the prospective elementary teacher?

### SECONDARY LEVEL

25. *Ideally, how much college study of language and literature is desirable for the secondary school teacher?* English teachers should know their English. But their teaching of English is likely to be sounder if they also know at least one foreign language, other humanities, something of the social sciences and natural sciences. Should courses in language and literature occupy, say, one fourth to one third of the college curriculum of the future secondary school teacher? What gaps are there in the preparation of the English teacher at this level? What parts, if any, of his present training, both academic and professional, have little value for him?

26. *What standard qualifications in English can be established for secondary school English teachers?* In many communities some teachers with only a weak minor or even less training in English are assigned classes in English. Their performance as teachers may be poor because of insufficient knowledge of language and literature. Some standards should be available to guide school administrators and principals, and to enable the public to judge the quality of the schools it pays for. That a large professional group can actually agree upon a clear statement of such standards has recently been demonstrated by the teachers of modern



foreign languages. What should be the standard qualifications in English?

**27.** *What is the responsibility of liberal arts colleges in the preparation of effective teachers of English?* What provisions can be made for supplementing the knowledge of liberal arts graduates and for giving appropriate laboratory experience, in order to equip them for secondary teaching in minimum time? Contrary to the general impression, most secondary school teachers come from liberal arts colleges and universities; only a small proportion come from teachers colleges, which generally concentrate upon preparing elementary teachers. Yet the liberal arts college frequently recognizes little or no responsibility on its part to qualify its students to teach. More exploration is needed into what kinds of courses would increase the student's command of English language and literature and at the same time count as educational training of value toward certification. What are the possibilities of spreading to the rest of the country such programs as the Master of Arts in Teaching at Harvard and Yale? Or such well-established fifth-year programs as are found in some states where a master's degree or equivalent is required of secondary teachers? Or the three-summer teacher-training program of the State of New York?

**28.** *What kind of training in teaching methods does the future secondary school English teacher need?* It seems clear that the teacher should know how to stimulate and satisfy the intellectual curiosity of the adolescent, but the pedagogical methods by which this is done are not so clear. What part of pedagogical training focuses on developing the habit of reading and fostering a love of literature? How much is known about this subject? It seems evident that much closer cooperation between Departments of English and Departments of Education is necessary if this issue is to be resolved.

**29.** *How can the Master of Arts degree be made more effective in the preparation of secondary school teachers?* This issue refers to the Master of Arts in the regular graduate department of English. This degree might serve well the needs of the secondary school teacher of English except for the fact that he is sometimes excluded from taking it because of inadequate undergraduate preparation in English

and so takes his master's degree in Education, sometimes with adequate provision for content courses in English and sometimes without. The ambiguous M.A. in English is sometimes considered a baby Ph.D. degree, sometimes a consolation prize for those who cannot achieve the doctorate. Thoughtful reconsideration of the purposes and content of the M.A. program might make this degree much more serviceable for the secondary teacher and contribute significantly to the whole sequential and cumulative nature of the ideal English curriculum.

#### COLLEGE LEVEL

**30.** *How much graduate training in writing, rhetoric, criticism, linguistics, and the history of the language is desirable for the prospective college teacher?* It appears that our teaching-assistant graduate students and young Ph.D.s may expect ninety per cent of their first six years of teaching to be in freshman and sophomore composition. Yet the typical Ph.D. program is almost completely void of courses dealing primarily with language and rhetoric. Is it right to assume that a beginning teacher can teach well something he has not studied directly since he was an undergraduate, something that is at best peripheral to his own current training and interests?

**31.** *What preparation for college teaching should the Ph.D. candidate receive?* Does he need to know *how* to teach? Can he acquire this knowledge by taking courses in how to teach his subject? How much use is he required to make of his observation of teaching methods in graduate school? What opportunities is he given, in seminars and elsewhere, to practice the art of teaching? How much useful criticism of himself as a teacher does he get in graduate school? Is a graduate school justified in training its students as scholars only and then recommending them to the colleges as teachers?

**32.** *Can the teaching of composition be raised to the same level of academic respectability as the teaching of literature?* The teaching of composition is regarded as drudgery, is paid badly, and offers little opportunity for advancement in rank. Typically it is thought to be only a steppingstone to the teaching of literature. Teachers who share this attitude are not likely to inspire a love of English in their students. The morale of the freshman course is one of the most complex and important issues which confronts the profession.

GENERAL

**33.** *How can we achieve articulation of teaching and teacher training at all levels in English?* If the English program is to become ideally sequential and cumulative, there must be much closer communication and cooperation among the teachers at the various levels. Some states and some national organizations have made efforts toward better articulation in recent years, but much more remains to be done. The atmosphere of mutual cordiality at the Bowling Green Conference in 1958 and the success of recent conferences of high school and college English teachers under the auspices of the Advanced Placement Program are encouraging signs that a greater degree of articulation can be attained.

**34.** *How can opportunities be made for continued education and intellectual growth for English teachers on all levels?* Because English is a subject which requires personal involvement, the intellectual liveliness and interest of the teacher are likely to be reflected in the student. Yet many English teachers have

such heavy teaching loads and supervisory duties that they cannot find the time for reading, writing, playgoing, and studying that would keep them alive and growing. Would fellowships, travel grants, summer workshops, and conferences remedy this situation?

**35.** *Is there a special need in the English profession for a degree intermediate between the master's and the doctor's degree?* What is sometimes called "the tyranny of the Ph.D. degree" afflicts English as it does other subjects. Would the creation of a degree lower than the Ph.D. but higher than the M.A. (called possibly the Ph.M.) have advantages? Would the existence of such a degree decrease the current pressures to lower the standards for the Ph.D.? Would it meet the needs of those who want a comprehensive and thorough graduate training but are not preparing for a research career? Would it solve the problem of those who finish all the course work for the Ph.D. and then spend years on a dissertation in which they have lost interest? Could such an intermediate degree gain academic acceptance and respectability?



## Conclusion

*The constructive program that needs to be developed from these Basic Issues:* It is our considered judgment that these issues and the problems arising from them are the urgent concern of the whole profession, now and in the future. There may be additional ones, some so general that they apply to many fields besides English, others so particular that they may be important at one level but not, perhaps, basic to a whole sequential and cumulative program. We believe that the logical and educational relationship among these issues is evident, and that the order in which they are presented has meaning. Some of the issues seem harder to resolve than others, but in our opinion a comprehensive solution is possible. We have not selected a small number of issues as the "most important"; to do so would run contrary to our conviction that a broad attack upon the whole problem of the teaching of English from the kindergarten through the graduate school is essential. Such an approach offers the only hope of achieving a truly sequential and cumulative program in English.

In considering such an approach, it is incumbent upon us to attempt to define the areas of responsibility. In any such effort as this, there are necessarily appropriate spheres of operation for the individual teacher, for English departments, for the professional organizations, and indeed for foundations in a position to extend their support.

*What the individual teacher can do:* The individual teacher, of course, in any curriculum is the real key to student development. However well designed a curriculum may be, however ideal its goals, it will succeed only through the individual teacher. Accordingly, in the light of these thirty-five Basic Issues and of the general aims of education in English on which we agree, it becomes apparent that the individual teacher needs to inform himself as well as possible about the work in English at other levels, particularly those adjacent to his teaching responsibilities.

He should have a clear and unprejudiced idea of what the student already knows and what proficiency he has developed up to that point in his education. And he should have an equally clear idea of what will follow at the next higher level. The individual teacher is also responsible

for making the student conscious of what the study of English really is. No doubt many different ways exist of phrasing and illustrating the nature of the study of English, but unless the student is clear as to what he is doing and why, he is not likely to put his heart into it. The successful teaching of English *involves* the student; it engenders and encourages in him that interest which lasts beyond the classroom and the assignment. Since the only teachers who can produce this effect are those who are themselves growing, personally and intellectually, it behooves the individual teacher to take thought about his own development as well as that of his students and to recognize that he is a member of a profession possessing clearly defined goals.

*What English Departments can do:* The individual teacher is very important, but his English Department, in school or college, his administrators and supervisors, have responsibilities too. They must recognize and cope with the fact that English teachers, by and large, are individualists. The departmental administrators should, of course, respect and utilize these individual differences. But they should also insist that the English program transcends the individuals who make up the department. They should, as far as possible, draw clear lines of responsibility in the field. They should also devise better means of measuring departmental efforts, so that the attitude in the department or supervisory group is neither cynical nor smug but cordial to realistic, repeated appraisals of the work done. Finally, the departmental authorities or supervisors must accept the responsibility to foster by all means available the opportunity for growth among its members.

*What the professional organizations can do:* Professional organizations, for example the four which are united now for the first time in this effort to define Basic Issues, provide the individual teacher with a context larger than that of his own department and his own institution. Because they are national, they offer an educational context wider than a state or region. The annual meetings of these organizations stimulate intellectual and pedagogical discussion. The books and journals published by them are of major concern to the intellectual and pedagogical

cal interests of the members. These publications provide a "voice" for the profession, or for some part of it. The professional societies keep an eye on standards, though they have, of course, no machinery for actually requiring that standards be met. They tend not to impose their professional point of view as strongly as, say, the American Medical Association or the American Bar Association, but they do provide the profession with what unity it has. Occasionally an organization has been able, by means of sustained effort and sufficient financial support, to effect a real reform in American education. The remarkable results of the Foreign Language Program of the Modern Language Association constitute a recent example. It is in the professional societies that one would naturally look for the leadership required for any major effort, national in scope. And the structure of the organizations makes it possible for the whole membership to be kept informed and stimulated to participate in the achievement of a large enterprise. The close collaboration of the four national organizations of English teachers, which has already occurred in the formulation of these Basic Issues, would seem to afford a unique opportunity for the launching of a program which covers the whole of English teaching and which will involve the active participation of teachers from the most elementary level to the most advanced.

*What foundation support can do:* English teaching is a part of the educational system of this country, undramatized to date by the scientific and political crises which have aroused the interest and concern of the public. It is still, however, the longest and most continuous of the student's educational experiences. Because it has been neglected and because of its compre-

hensive nature, English offers a great opportunity for foundation support to exert an effective and pervasive influence upon American education. The first thing a foundation can do is to provide the opportunity for doing something beyond what the professional organizations, English Departments, and individual teachers are now able to accomplish. State systems, professional organizations, and other bodies are not able to set into motion well-articulated programs of the kind required. Professional organizations, whose funds are derived from membership dues, lack the resources necessary to support pilot experiments. The societies can find the people best qualified to staff such programs, but cannot supply the funds necessary to release them from their normal teaching duties. State educational systems, now struggling with problems of rapidly increasing enrollments and inadequate facilities, are likewise unable to assume this responsibility. What is needed is financial support for several large articulated programs, with suitable means of testing and evaluating achievement at the various levels and facilities for disseminating the findings throughout the profession. Only in this way can a sound program in English, sequential and cumulative from kindergarten through graduate school, be developed.

We are convinced that despite the pressure of rapidly increasing enrollments in our educational system, quality must still be our highest concern. We believe that there is an opportunity for the achievement of higher quality in the teaching of English, articulated at all levels. We think that this opportunity, if it is seized, will have a profound and lasting effect upon English teachers, upon the students they teach, and finally upon our whole educational system.

## Appendix

### MEMBERS OF THE CONFERENCE

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